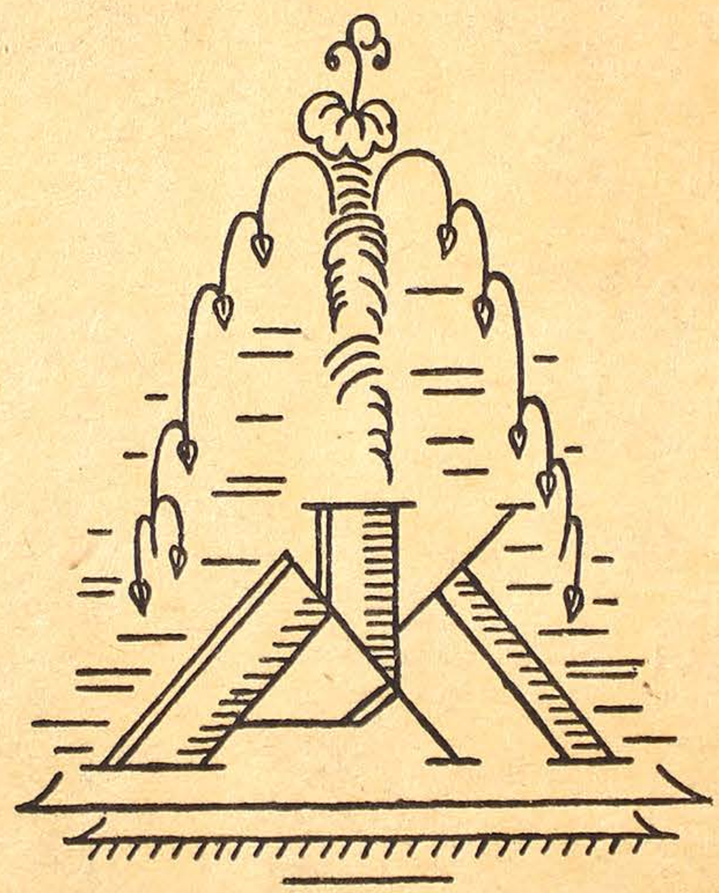
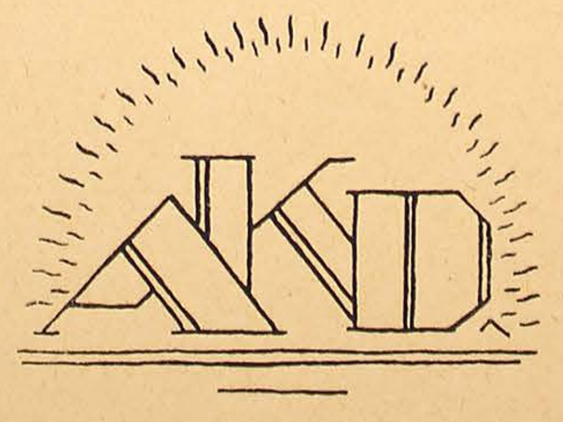
600 MONOGRAMME UND ZEICHEN



VERLAGSANSTALT ALEXANDER KOCH

600 MONOGRAMME UND ZEICHEN

VORBILDER
FÜR KÜNSTLER, KUNSTGEWERBLER
UND KUNSTFREUNDE
FÜR INDUSTRIE UND HANDEL



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48 TAFELN
MONOGRAMME UND ZEICHEN

FÜR ALLE ZWECKE
UND AUSFÜHRUNGSARTEN:

ZUM STICKEN UND AUSZEICHNEN DER WÄSCHE / ZUM BEDRUCKEN VON BRIEF-BOGEN, BESUCHS- UND WERBE-KARTEN / ZUM GRAVIEREN IN EDELMETALL UND GLAS / ZUM PRÄGEN / U. A. M.

HERAUSGEGEBEN
VON
ALEXANDER KOCH

ALLE RECHTE VORBEHALTEN

MONOGRAMME UND ZEICHEN

Monogramme und Zeichen, wie sie dieses Buch bringt, gehören in die große Familie der Symbole, die von jeher dazu verwendet wurden, die Beziehung einer Sache zu ihrem Träger, Eigentümer, Urheber knapp und schlagend anzugeben. Der Edle hat sein Wappen, der Indianer sein Totem, die Staaten und Völker ihre Fahnen und Sinnbilder, die Religionen ihr Kreuz, ihren Halbmond, ihre Sonne. Das Haus trägt seine Hausmarke, der Steinmetz bringt sein Zeichen am Bauwerk an, Goldschmiede prägen ihren Arbeiten Merkzeichen ein, Porzellane tragen die Marke ihres Herstellers, Bücher das Signet des Verlegers, Bilder das Monogramm des Künstlers, Fabriken jeder Art führen ihre Zeichen als Werbemittel und als Schutz gegen Nachahmung.

So spielt das Zeichen seit den ersten Anfängen der Menschengeschichte eine wichtige Rolle. Von jeher hat sich der Deutsche durch eine besondere Vorliebe für das Symbol ausgezeichnet. Er hatte immer eine herzhafte Freude an Wappen und Sinnbild. Er hatte ebensoviel Sinn für das geheimnisvoll Andeutende des Symbols, wie für die Sicherung von Recht und Vorteil, die es liefert; ebensoviel Sinn für die Eingliederung in Gemeinschaften unter Zeichen, wie für die Ausprägung der Persönlichkeit, die sich in Zeichen verdeutlicht. . . . . .

*

Die Haupttugend des Zeichens ist, daß es mit einem Blick zu fassen und zu erkennen ist. Das künstlerisch geformte Monogramm ist die sinnfälligste, einprägsamste Art, die „Persönlichkeit" zu bezeichnen. Es kommt dem Bedürfnis unserer schnellebigen Zeit entgegen: sie liebt die Essenz der Dinge und sucht nach den knappsten Ausdrucksformen. In allen Künsten und Wissenschaften läßt sich heute diese Neigung zur Abkürzung, — unter geringstem Aufwand darstellender Arbeit möglichst viel zu charakterisieren und präzisieren, — wahrnehmen. Die Literatur-Technik geht auf Vergeistigung in größter Knappheit aus, und nicht anders steht es im Geschäftsleben, das Prägnanz um jeden Preis verlangt, weil kurz und eindringlich Gefaßtes sich leicht einprägt. Man denke etwa an die markanten Klangmarken: Ika, — Bugra, — Wumba u. a., die schnell Sprachgebrauch wurden und sich auch dem Gebrauchsgraphiker zur eindringlichen Darstellung aufzwangen.

*

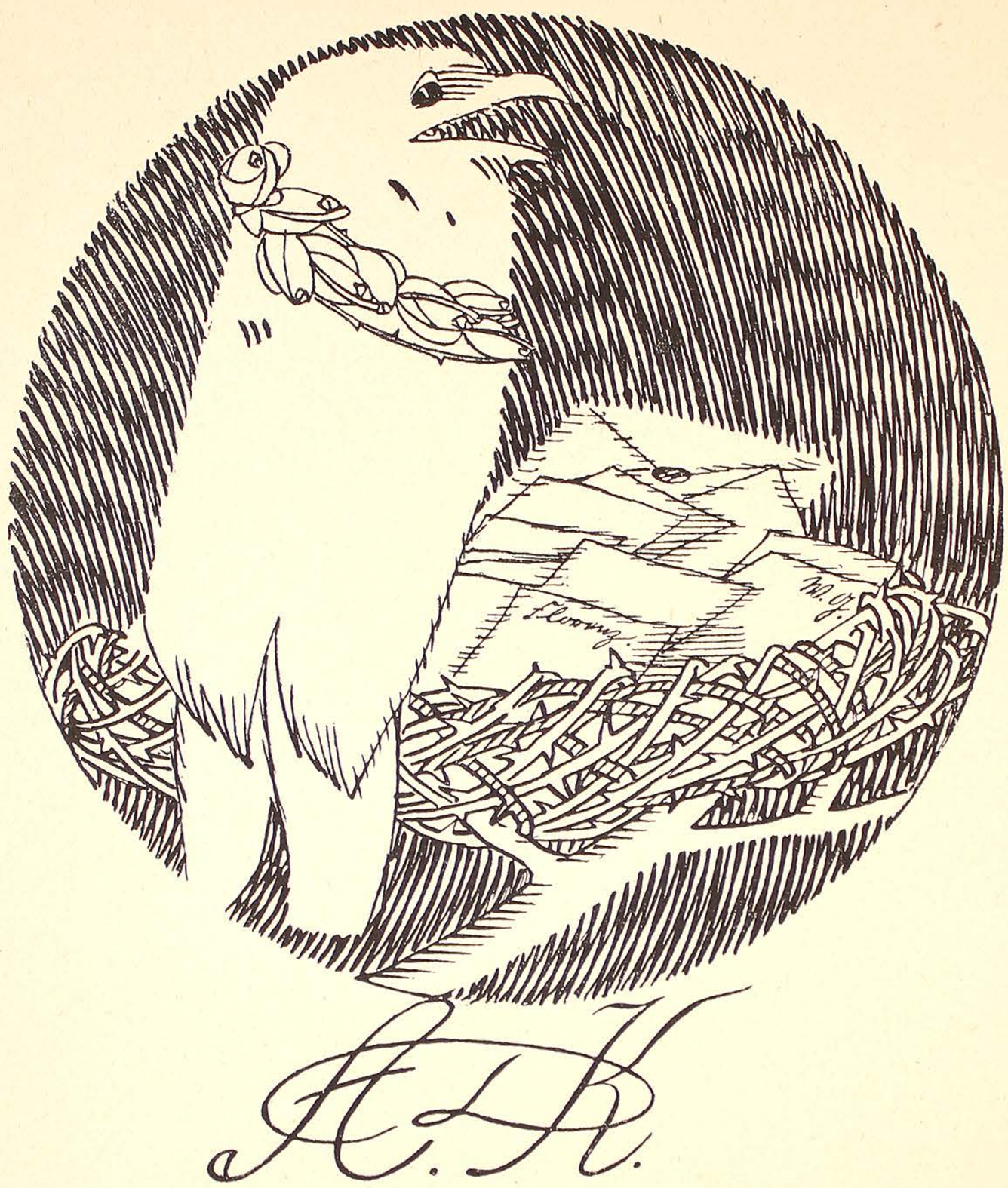
Beliebter denn je ist daher heute das präzise geformte „Eigenzeichen". Freilich nicht immer glücklich in Form und Wirkung ist das Geleistete! . . .

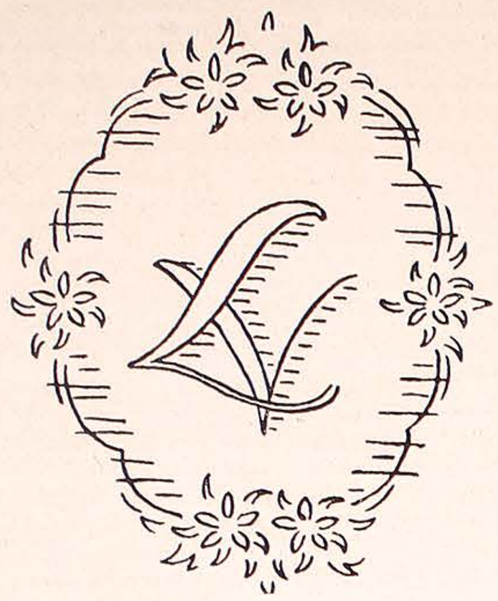
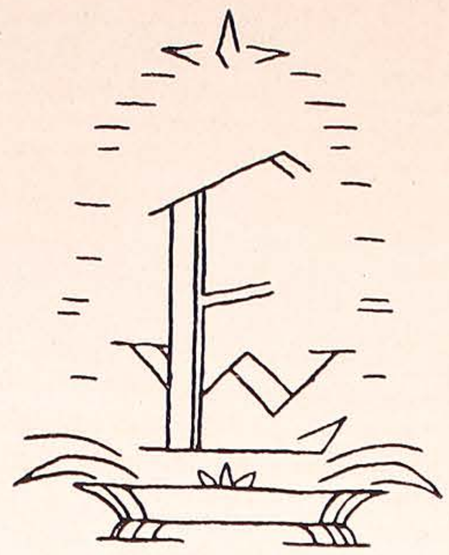
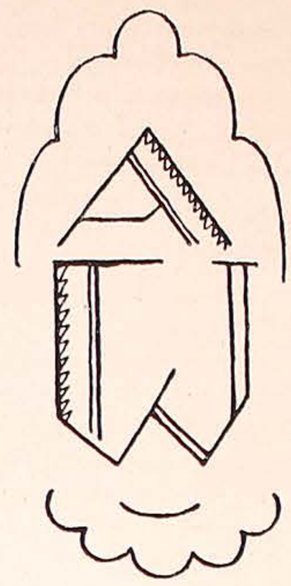
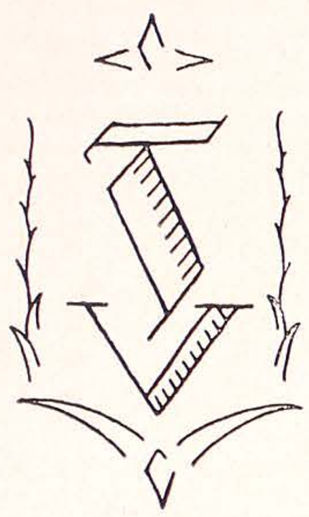
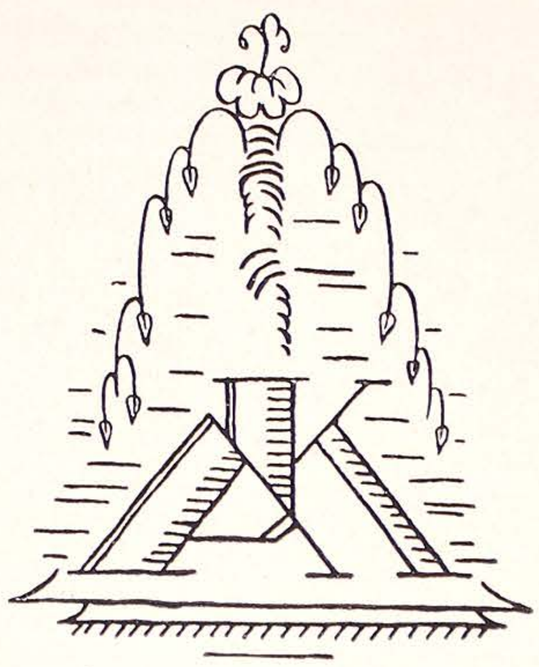
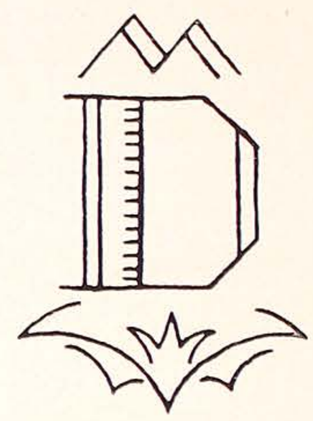
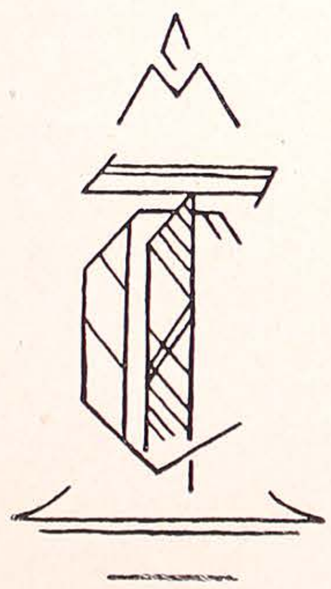
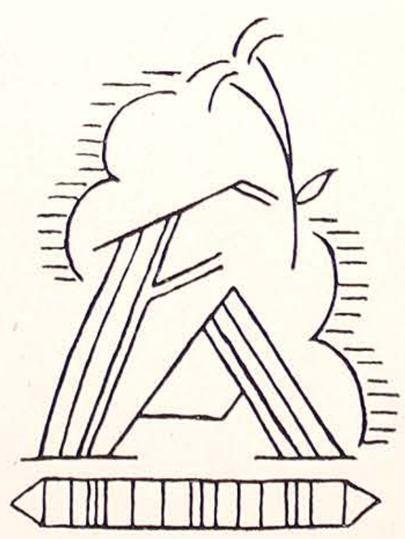
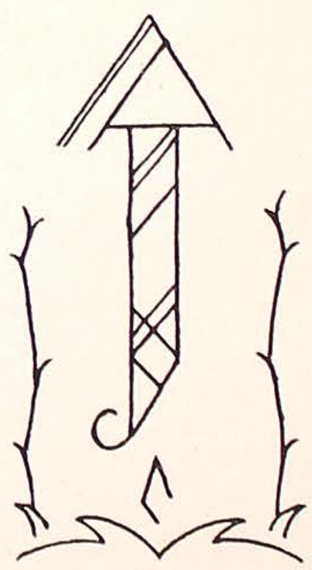
Der Grund für solchen Mißwachs ist zum großen Teile in einem Mangel an guten Vorbildern zu erblicken. Aus dieser Erkenntnis heraus hat es der Herausgeber als einem dringenden Bedürfnis entsprechend erachtet, fördernd zu wirken. Die neue Ausgabe des Monogramm-Werkes bietet in zahllosen Abwandlungen neue Lösungen von Künstlerhand: das „Eigenzeichen unserer Zeit".

Anregung will diese Sammlung geben, mit einem charakteristischen Zeichen Buch, Briefkopf, Besuchskarte zu schmücken; den Geschäftsmann will es anspornen, Waren und Drucksachen durch eine schöne Marke seines Hauses ansehnlich und werbekräftig zu machen. Vor allem wird die für den Reiz alles künstlerisch Geformten empfängliche Dame darin zahllose, feingestaltete Monogramme finden — den Namenszug kokett, lustig und zart geformt und verziert — zum Besticken der feinen Wäsche, des spitzenumrandeten Taschentuchs. Zum Einprägen, zum Eingravieren, zum Einmeisseln, zum Einlegen in Metall, Glas, Papier, Stein und Holz kann das künstlerisch geformte Besitz- und Urheberzeichen Verwendung finden. Das Werkchen bringt Anregung in Hülle und Fülle, es berücksichtigt jeden Geschmack, nur den schlechten nicht! Denn es will, — ebenso wie die anderen Erzeugnisse des Verlages, — ein Bedürfnis nicht nur befriedigen, sondern zugleich bilden und erziehen..... Möge es auch diesmal seinen Zweck erfüllen!.....

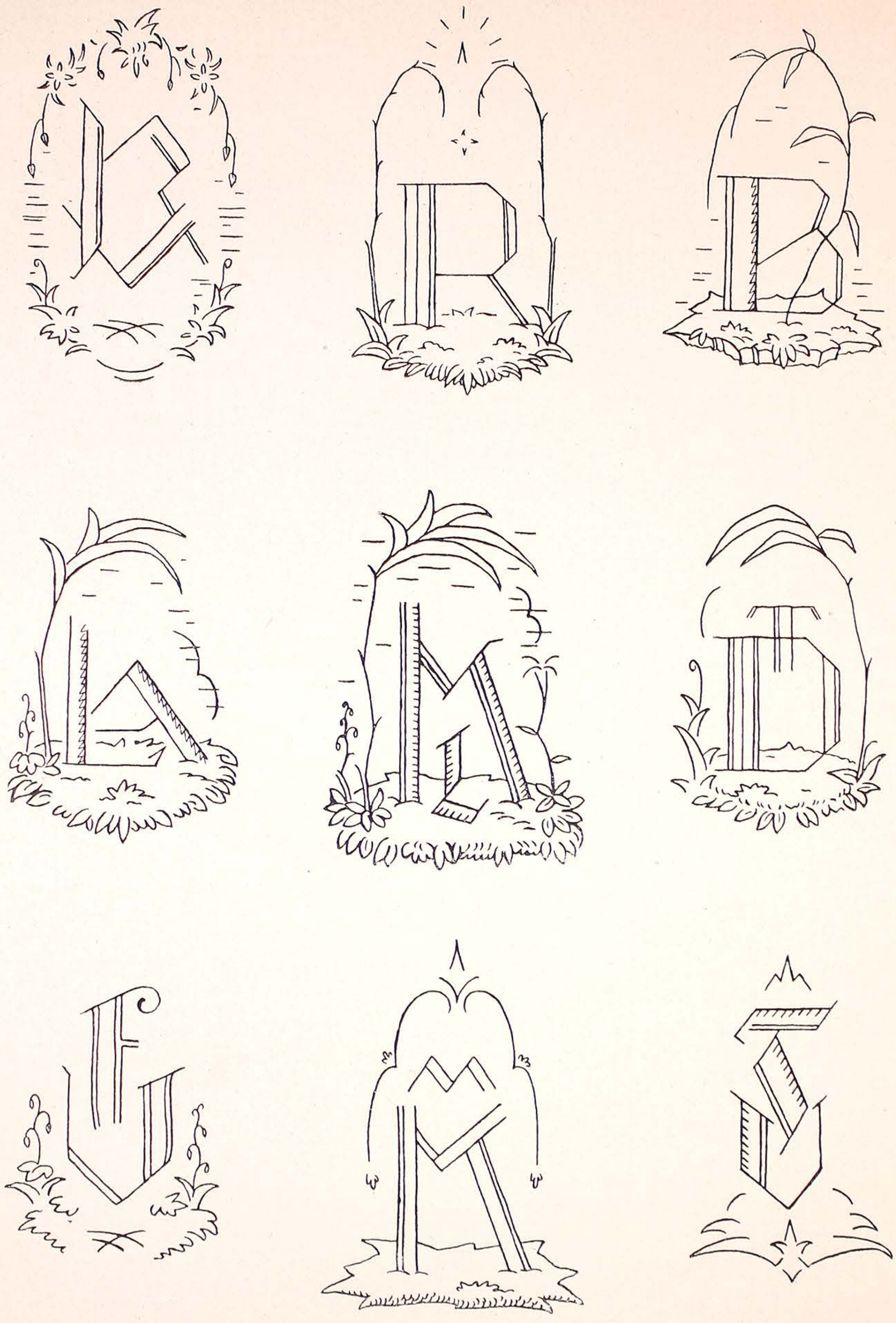
Darmstadt, Oktober 1920.

DER HERAUSGEBER.



MONOGRAMME LV. WE. AW. TV. AK. MD. TC. FA. AJ.
(PAUL H. HÜBNER)



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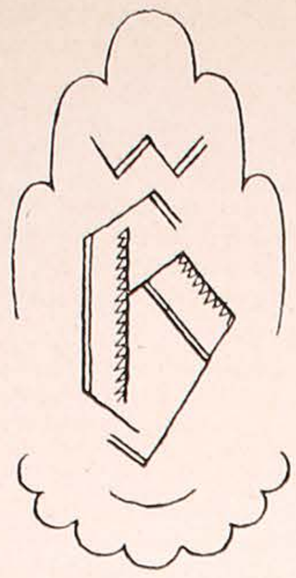
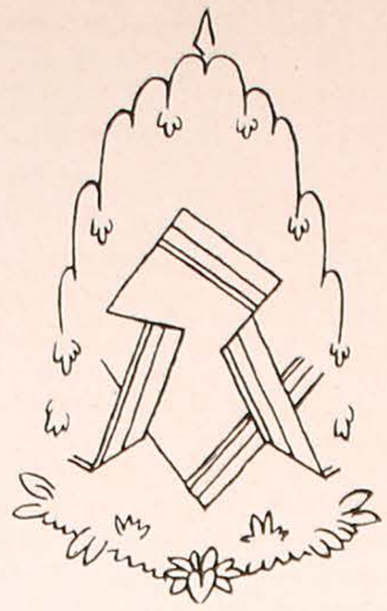
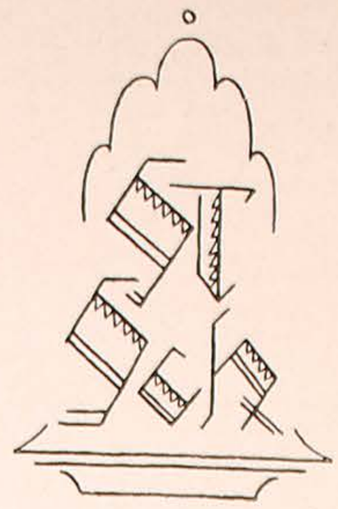
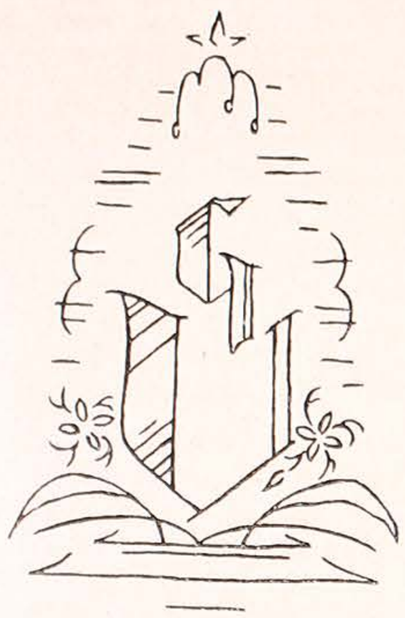
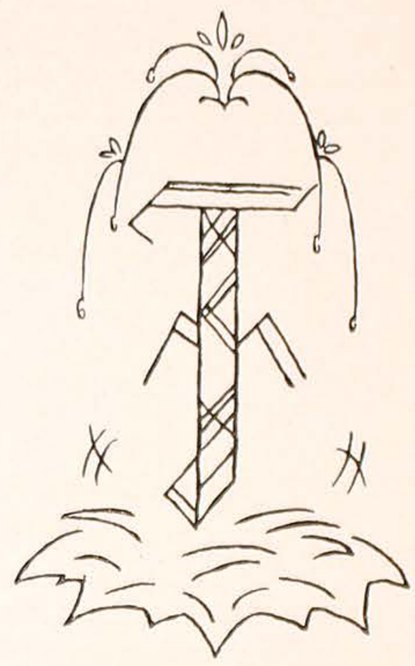
(PAUL H. HÜBNER)

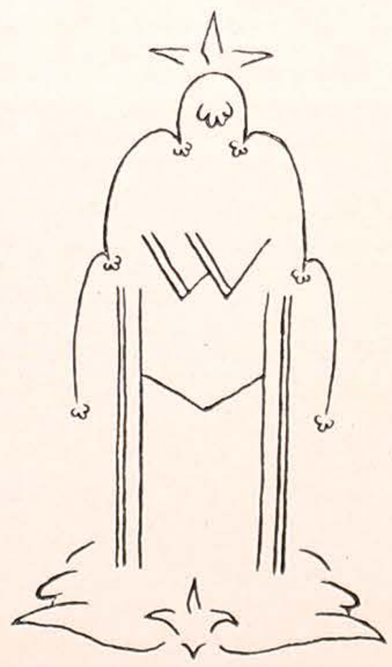




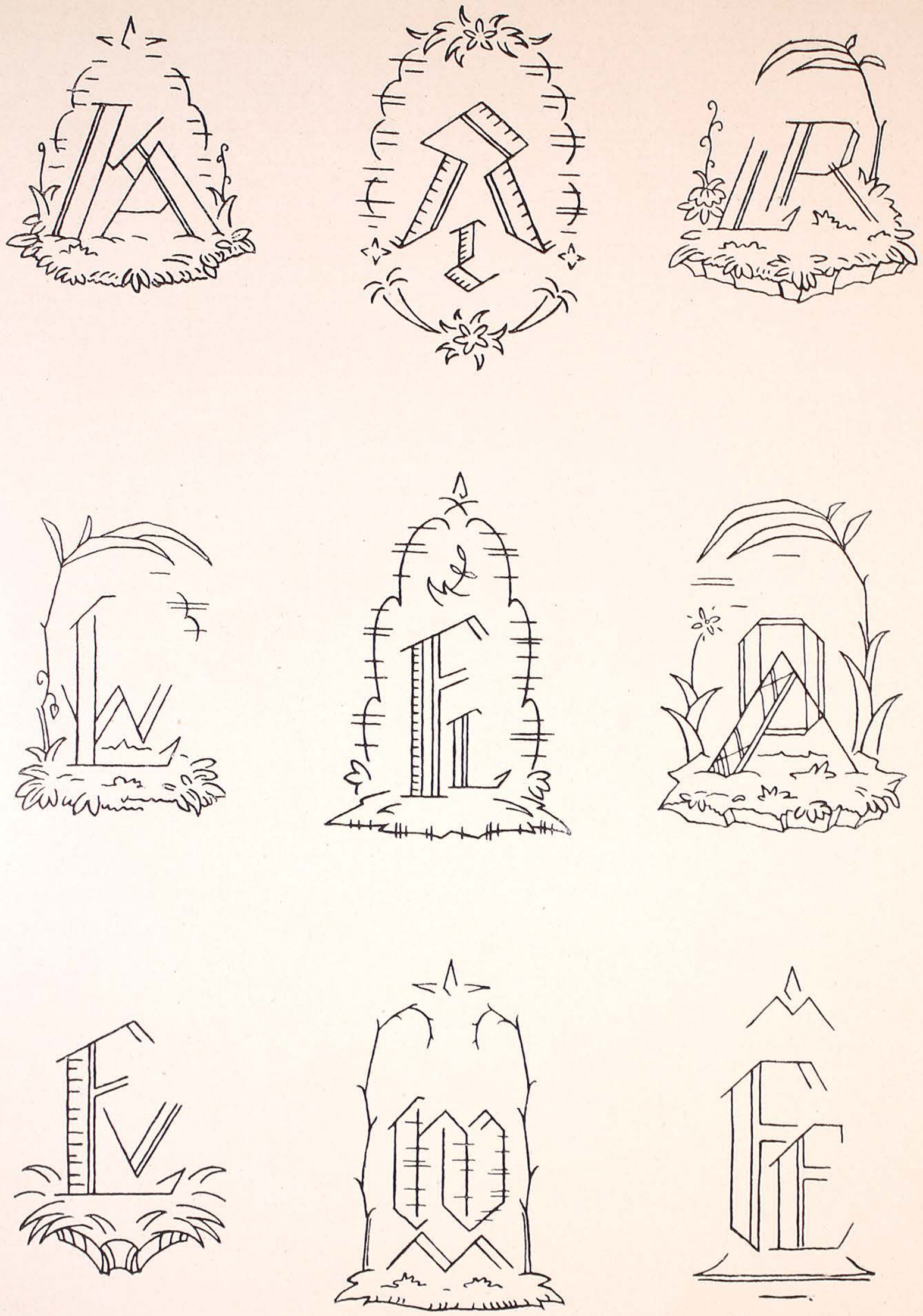




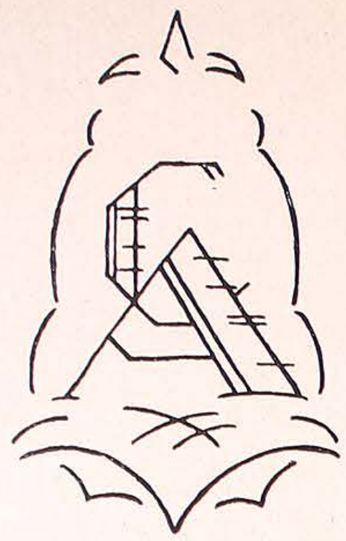


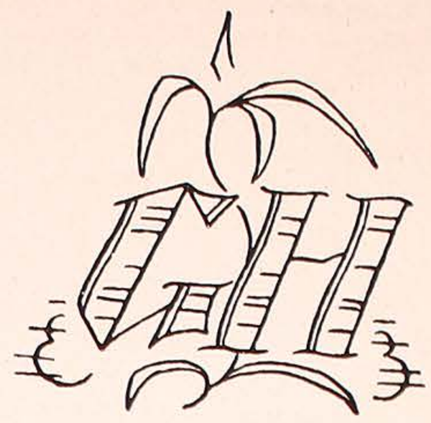
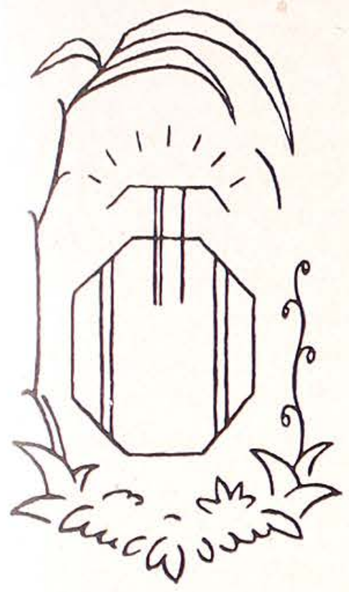
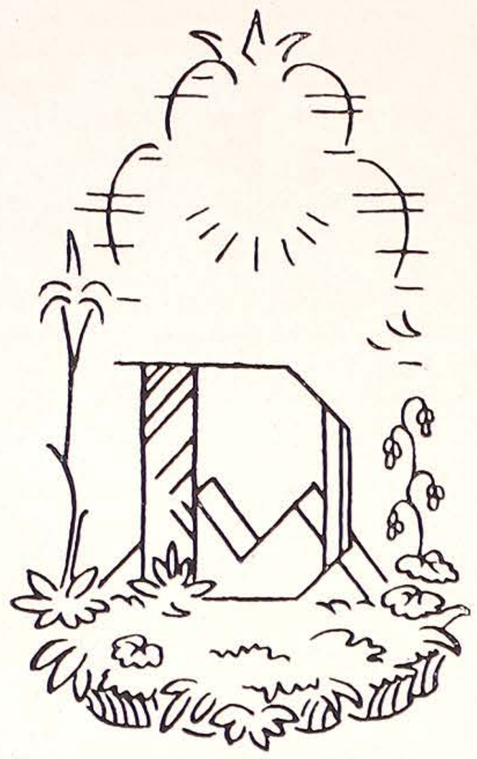
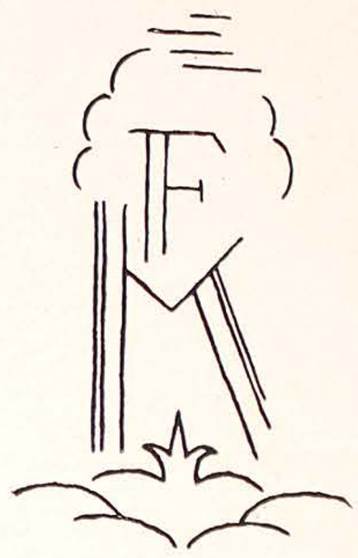
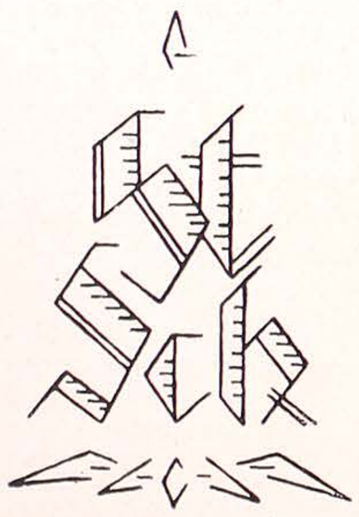
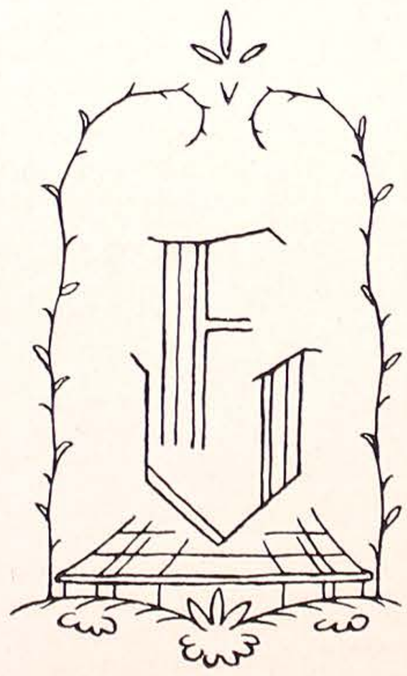
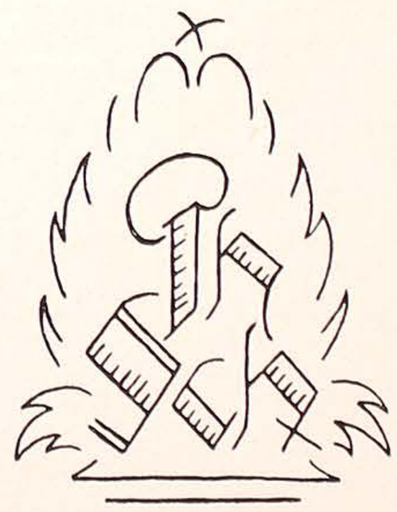


MONOGRAMME WH. VR. STSCH. GV. FL. MT. FL. WH. LB.
(PAUL H. HÜBNER)



MONOGRAMME KA. RL. LR. WL. FL. OA. EV. WM. FE.
(PAUL H. HÜBNER)



MONOGRAMME GA. EL. GH. TO. MD. FK. ST SCH. FU. PHSCH.
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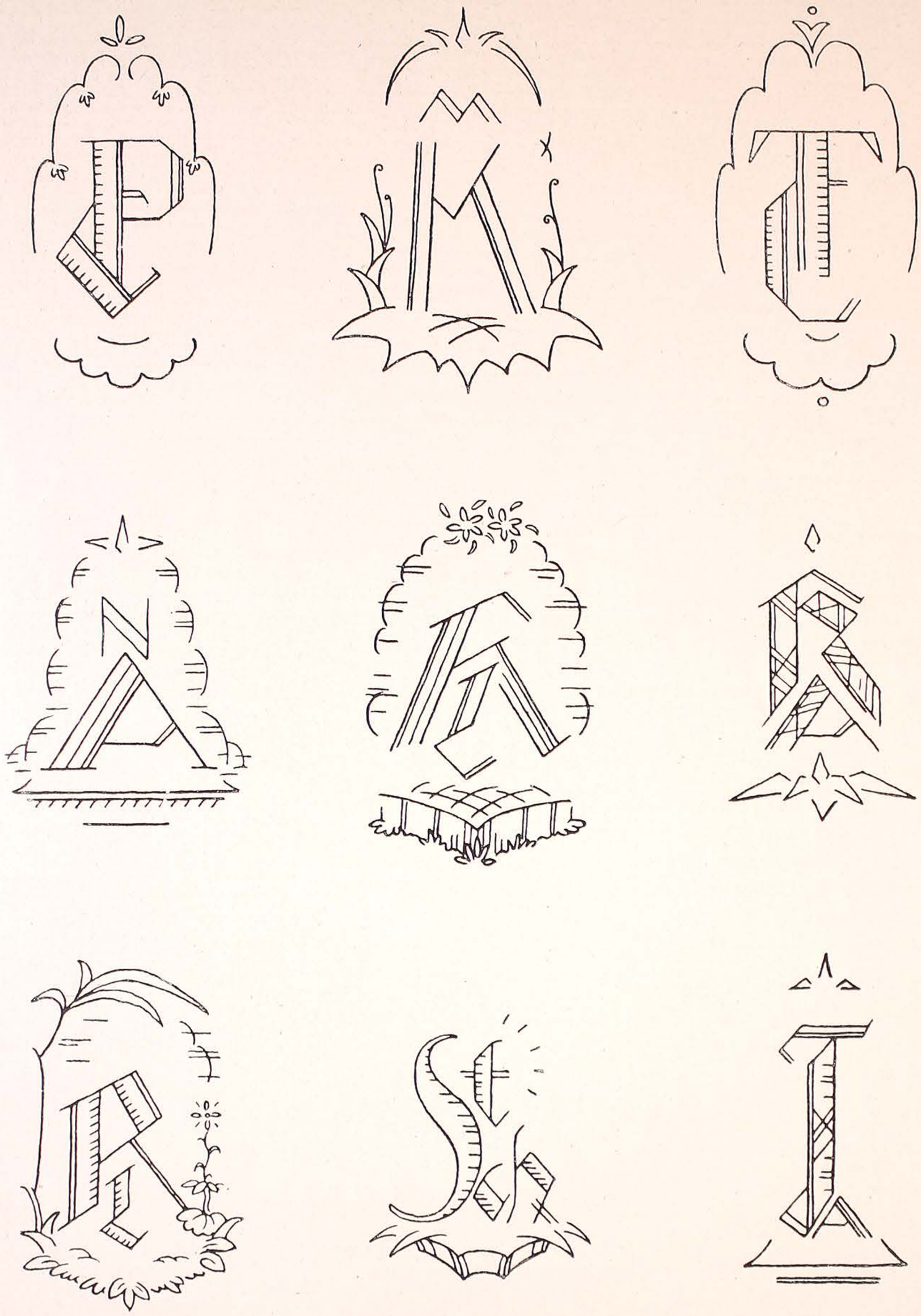

MONOGRAMME CP. MK. CT. NA. LK. AK. LR. ST SCH. TA.
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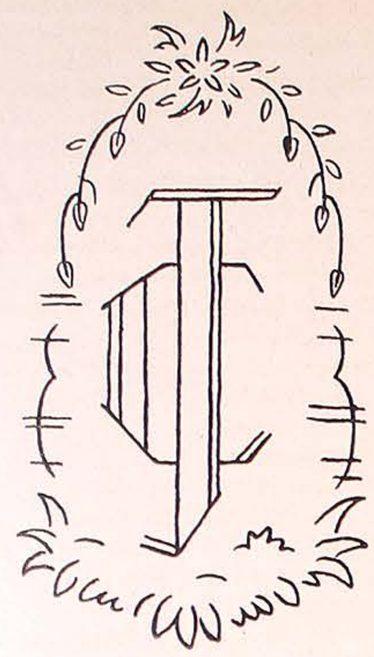
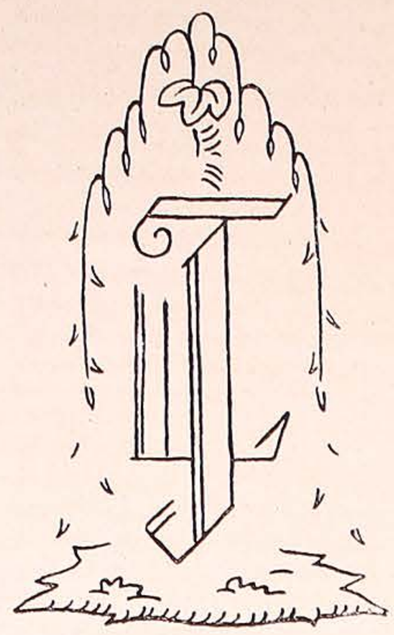
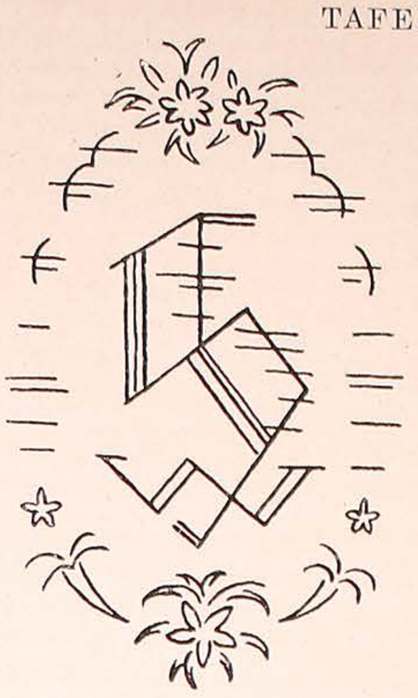

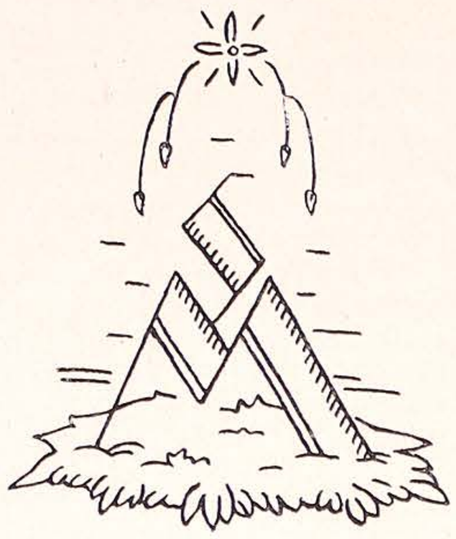
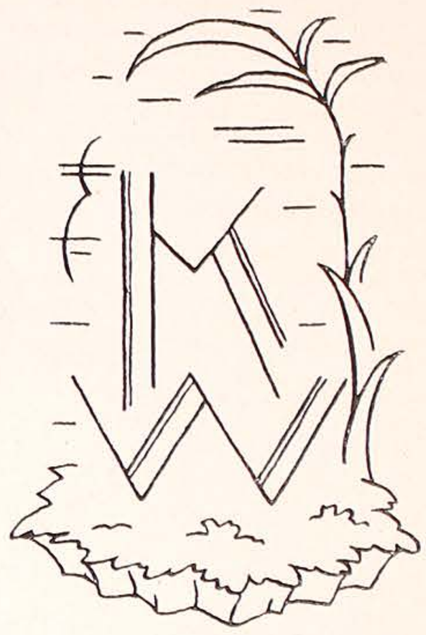
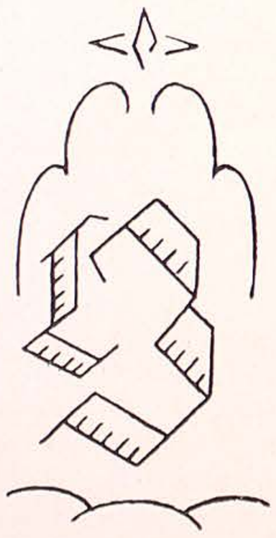
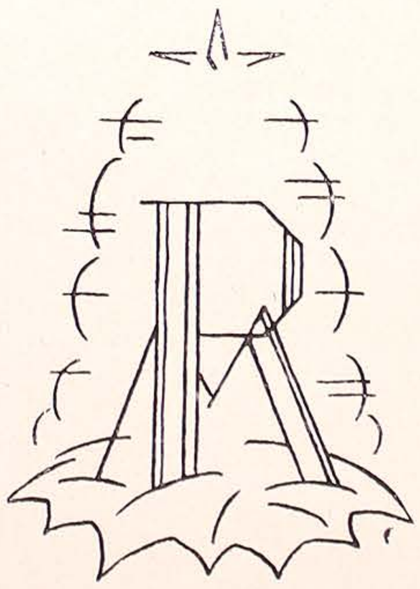
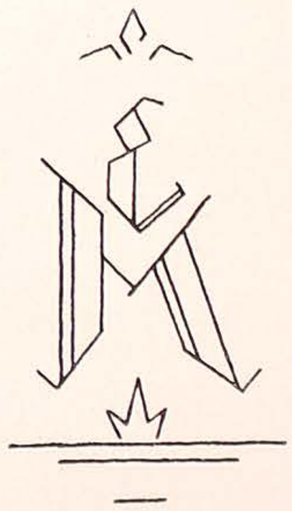

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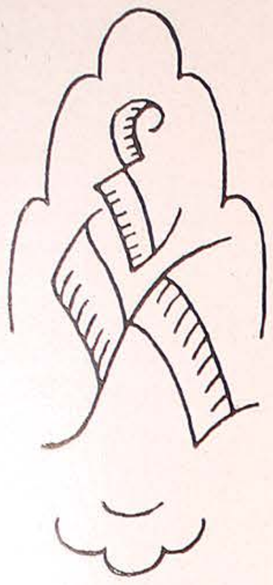
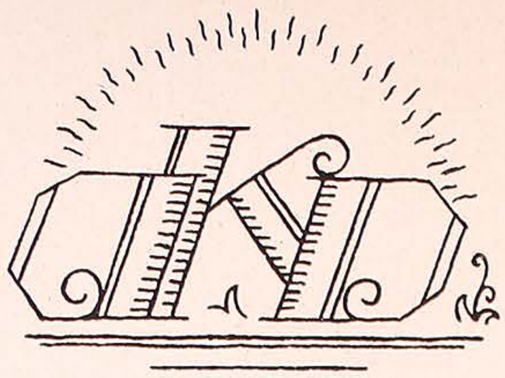
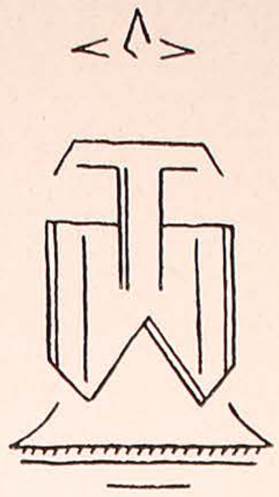
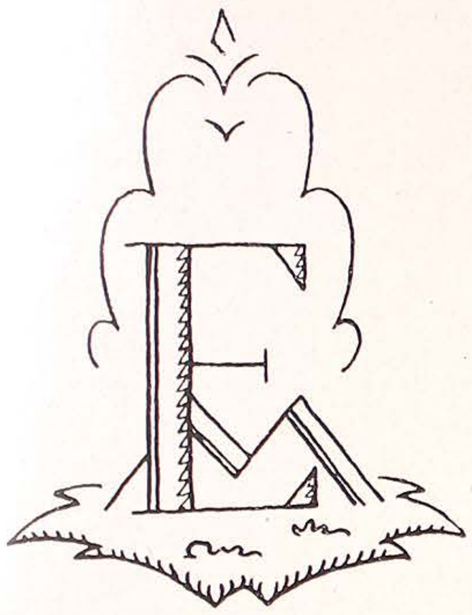
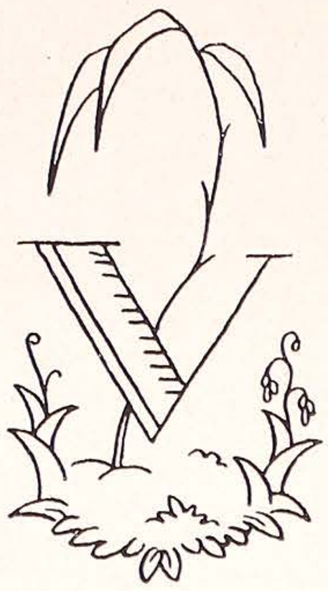
(PAUL H. HÜBNER)

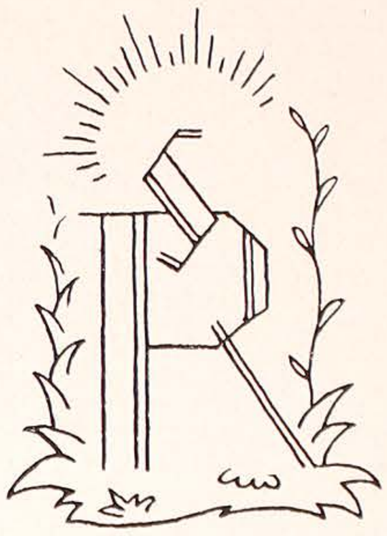


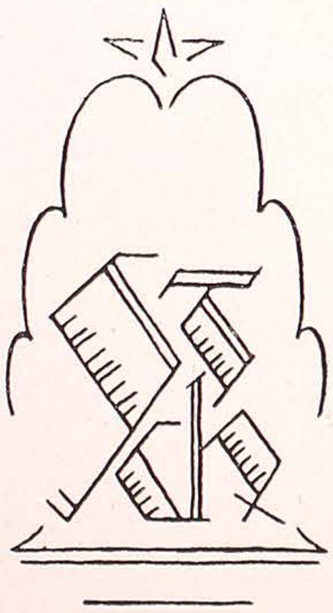


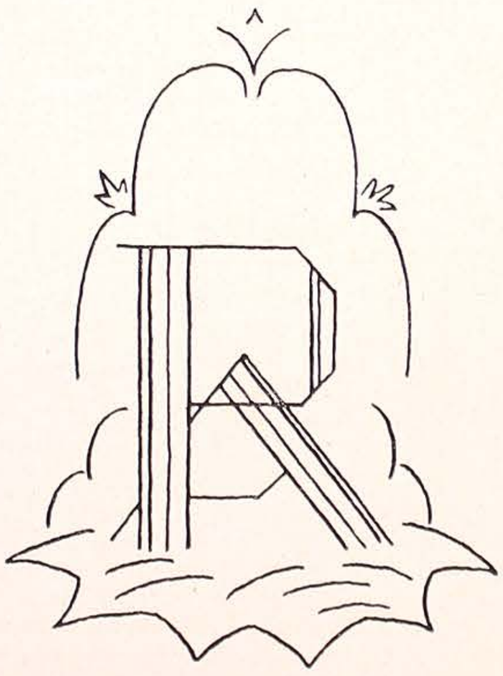


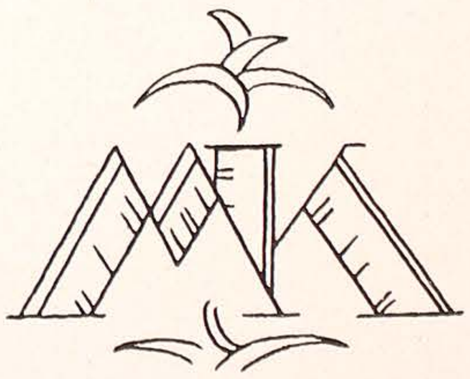












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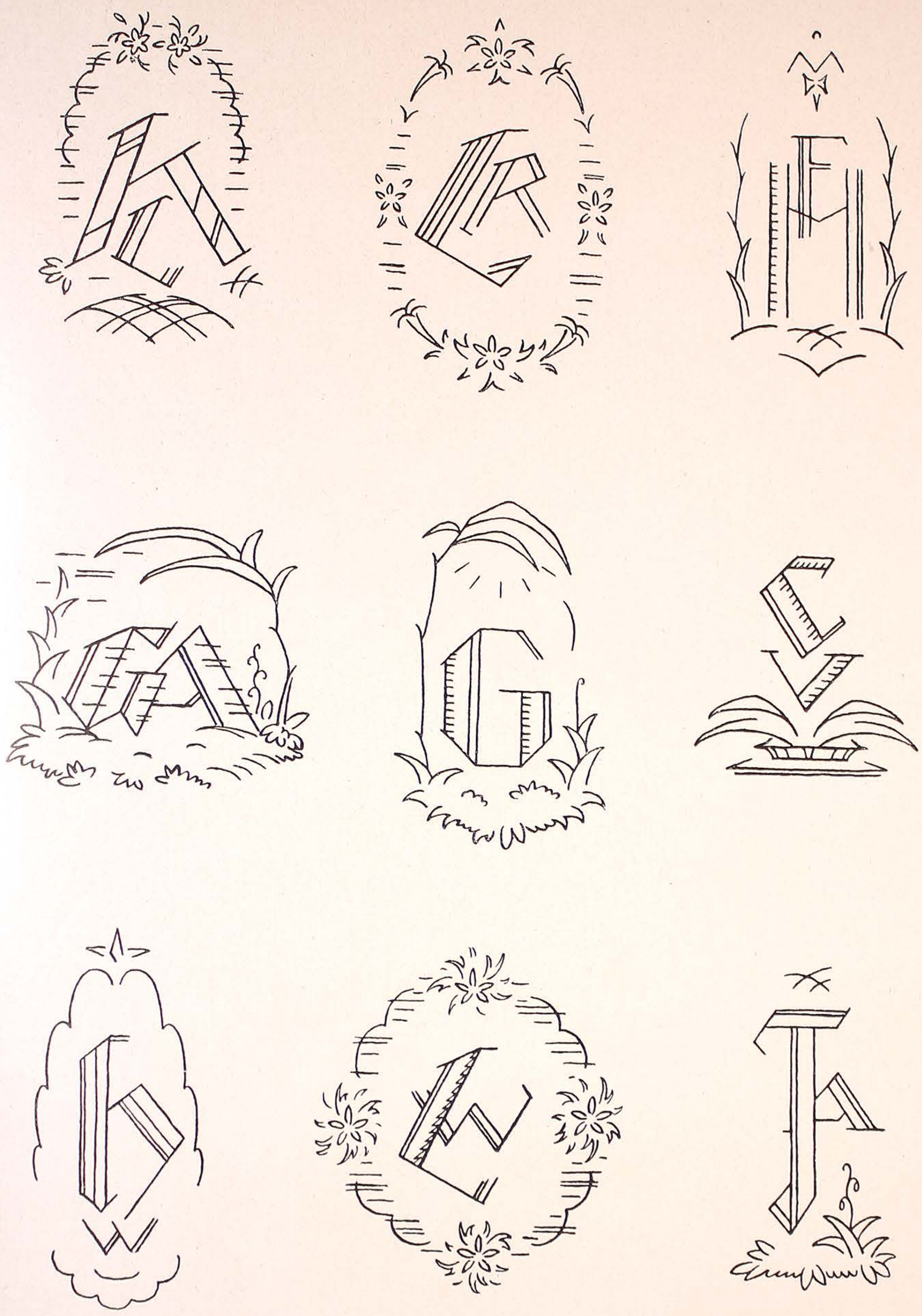
(PAUL H. HÜBNER)



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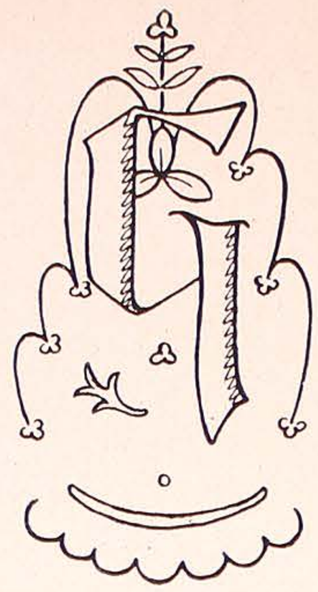
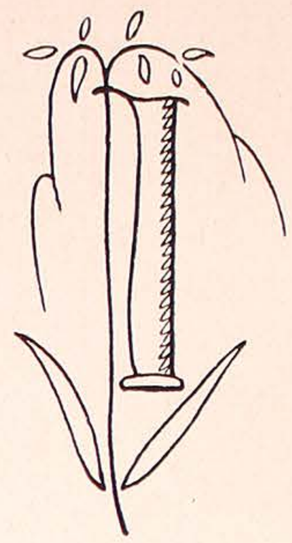
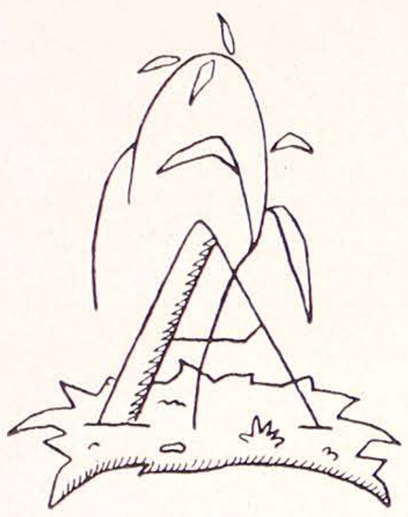
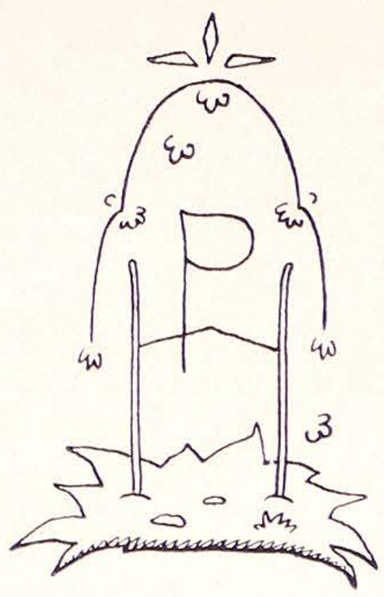
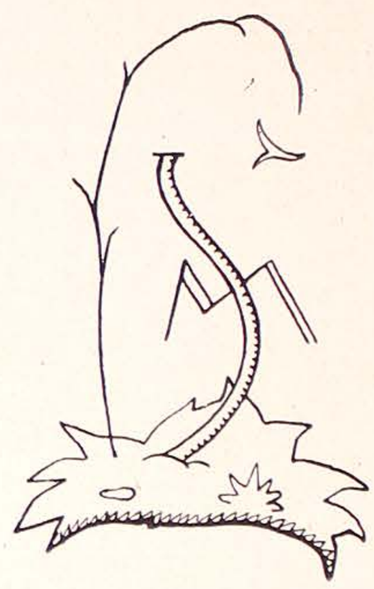
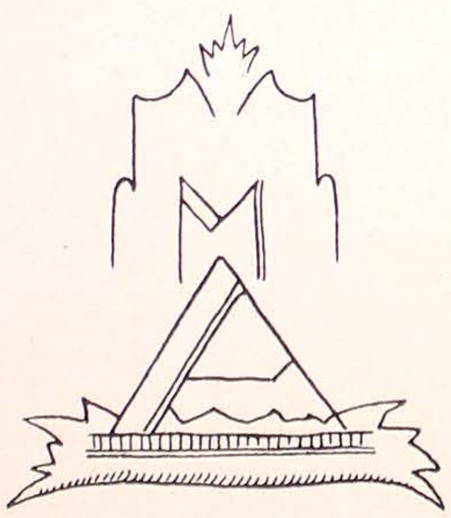
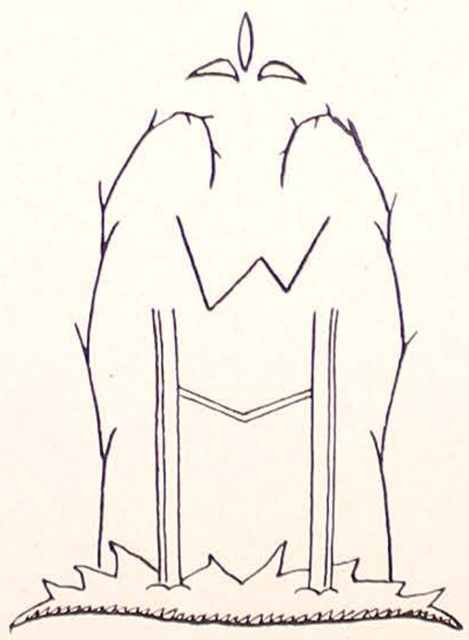
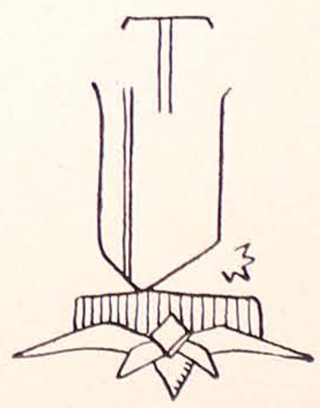
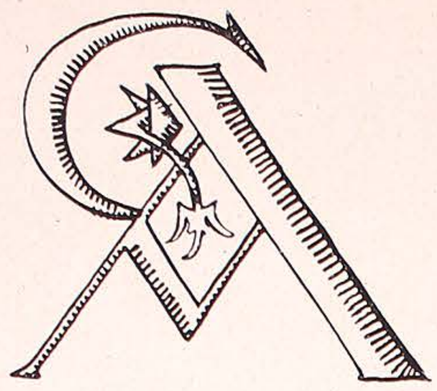
(PAUL H. HÜBNER)

MONOGRAMME S. G. I. A. PH. MS. MA. WH. TU.
(PAUL H. HÜBNER)



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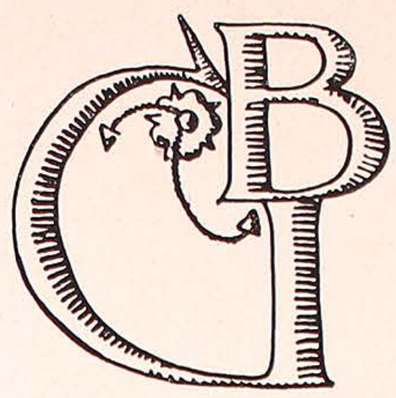

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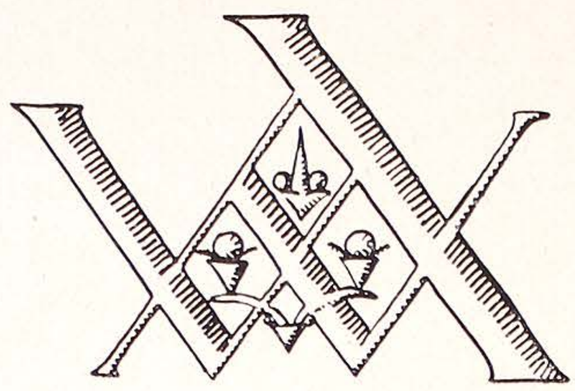

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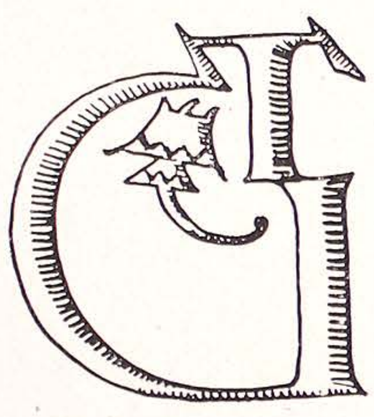

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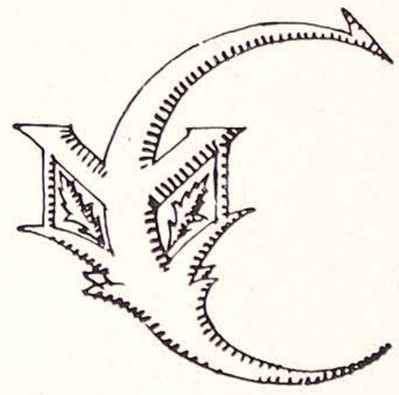

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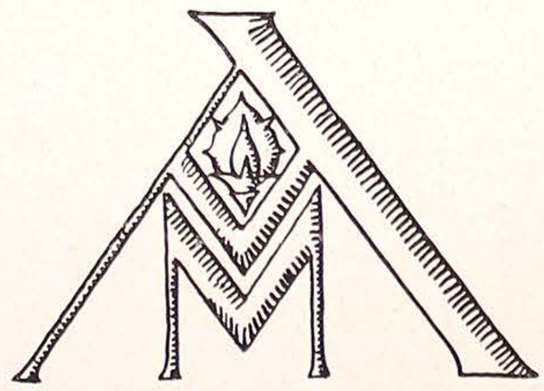

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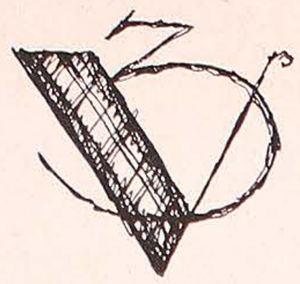

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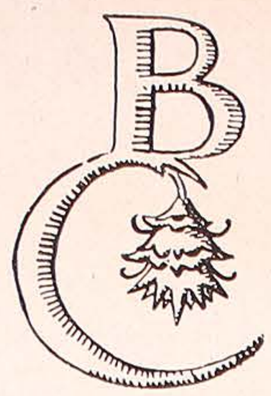

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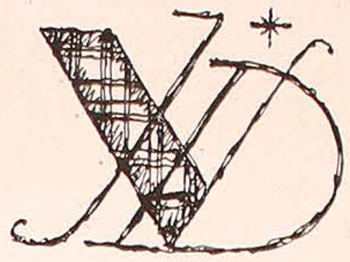

JDV

IVM

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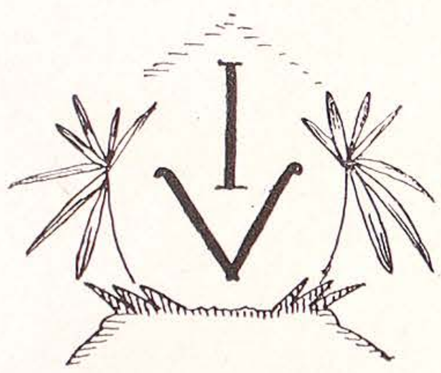

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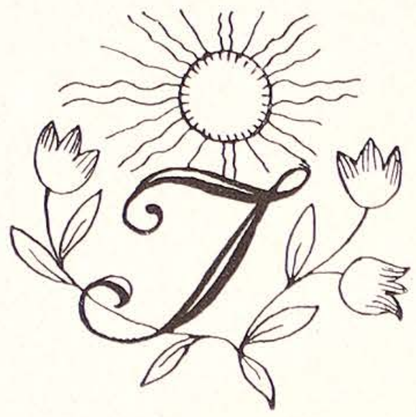

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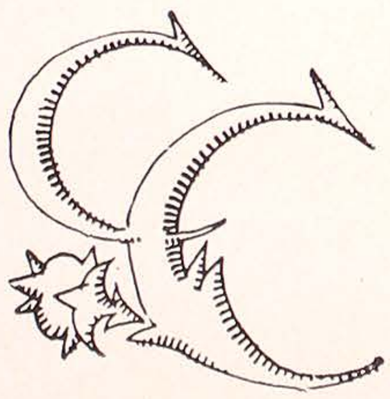

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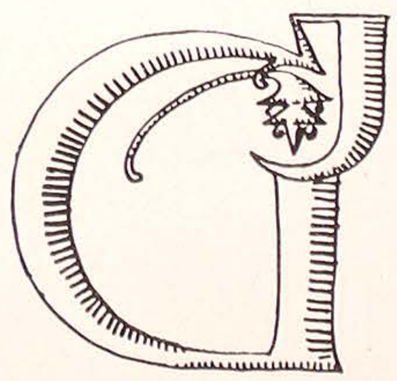

JG

MONOGRAMME BC. CC. JG. VON CLÄRE PALLENBERG. ZV. JDV. VON HANS MELCHING.
IVM. EK. IV. J. K. VON RICHARD KANNENBERG

DRS

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ARV

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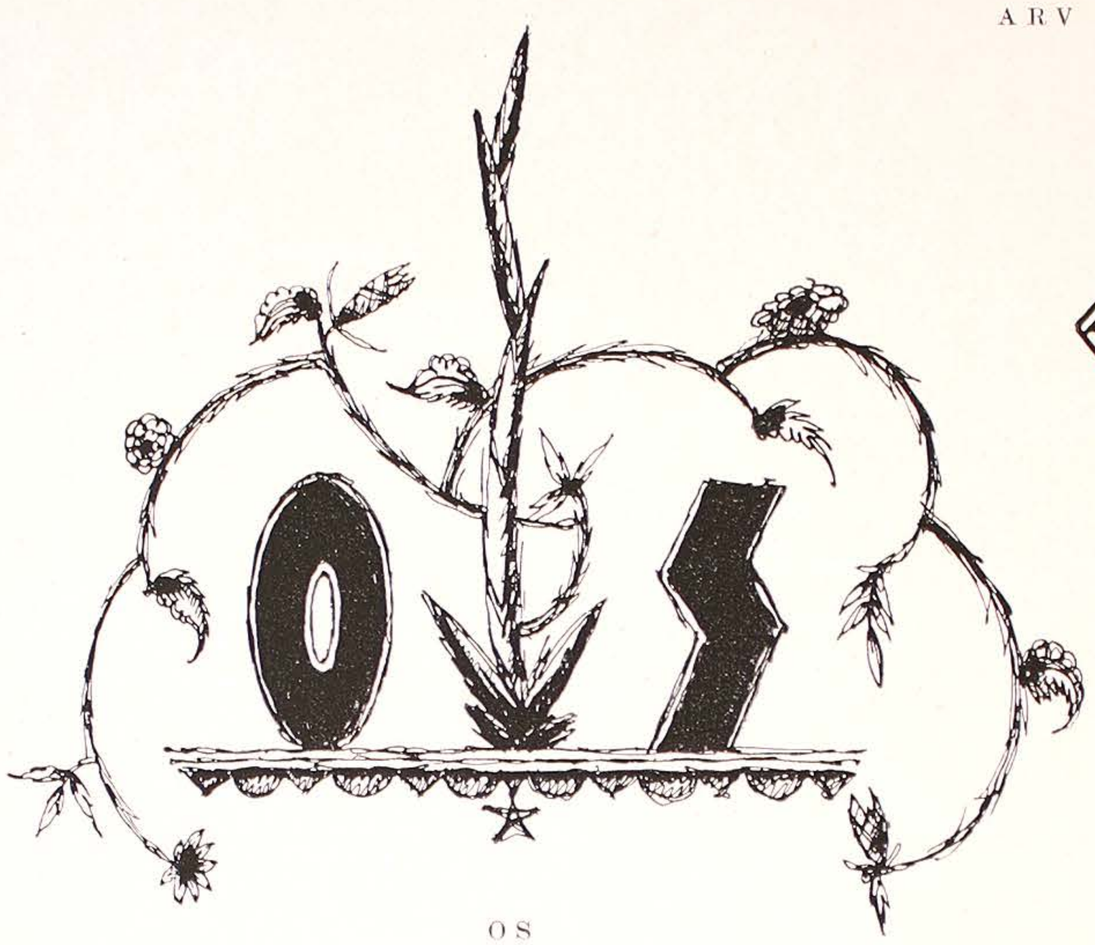

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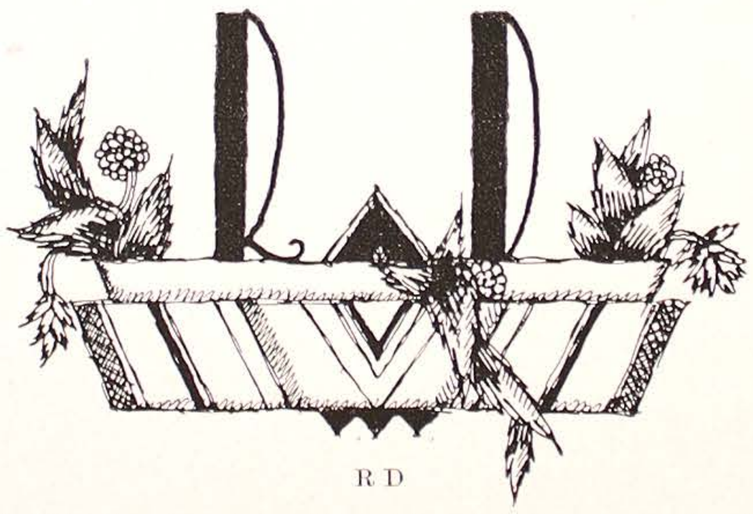

RD

LT

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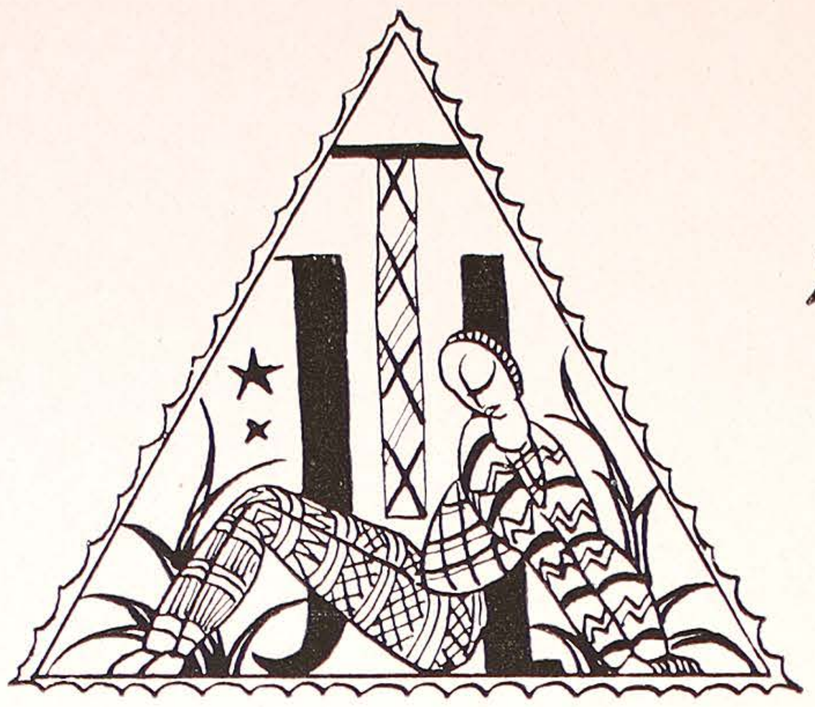

JLT

SL

MR

JD

FF

MSR

FB

MONOGRAMME JLT. LS. MR. JD. MSR. VON MARIA KRAUSS
FF. FB. WIENER WERKSTÄTTE

A B

Z

M L

S

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C V

MONOGRAMME AB. Z. ML. S. W. P. JR. CV. VON MARIA LANGER-SCHÖLLER

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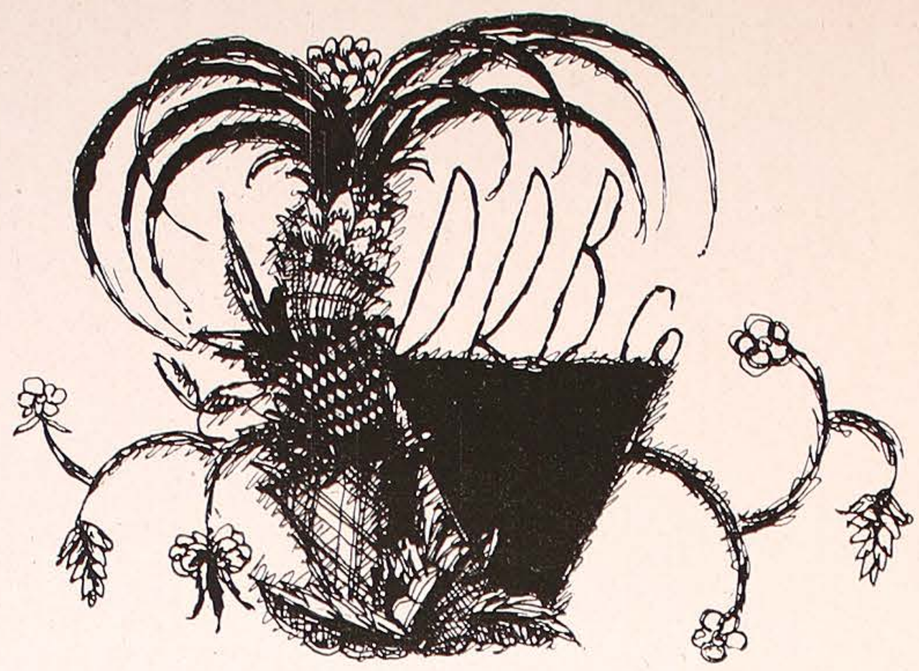

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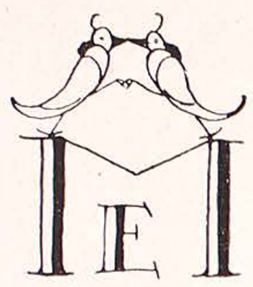

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N O

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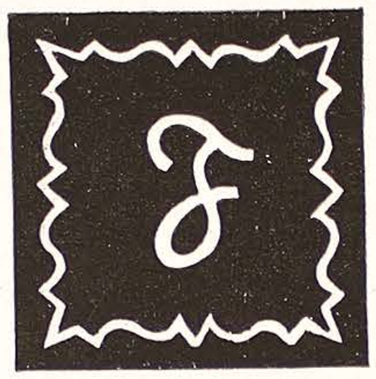

F

B

B R W

J E A W

W

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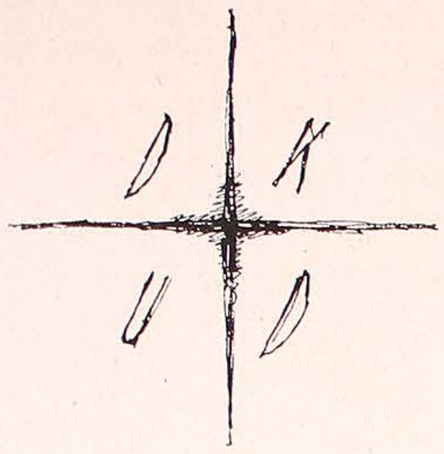

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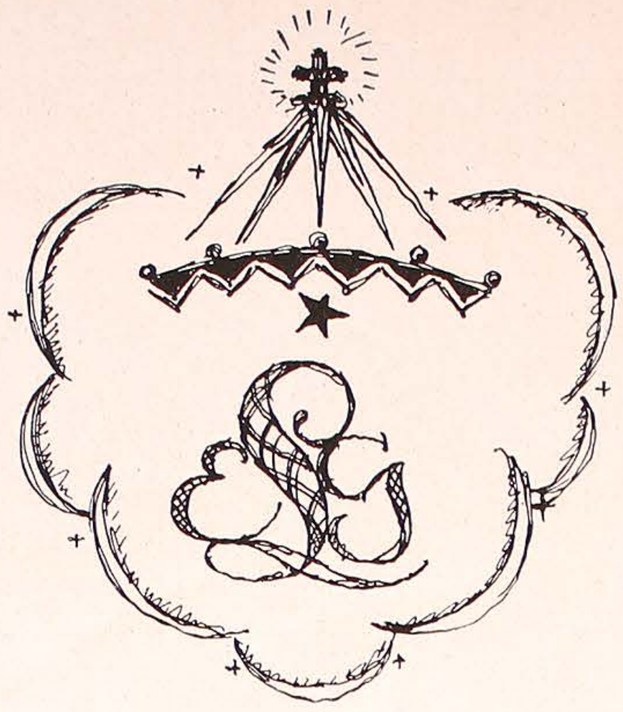
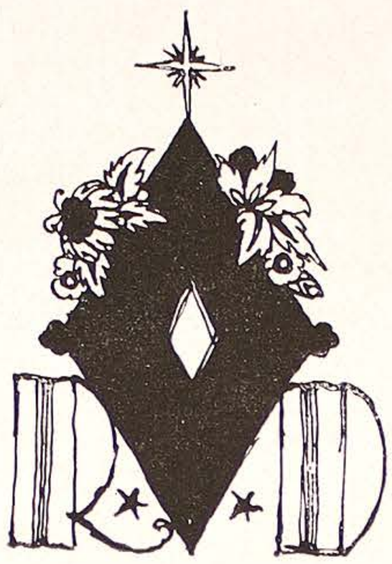


EGL

AG JSL & Co.

DS



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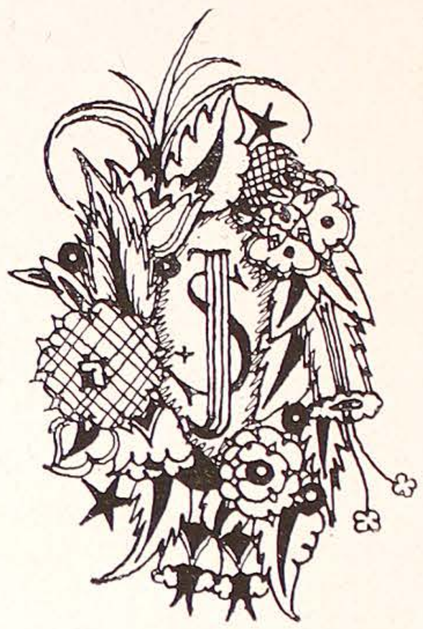
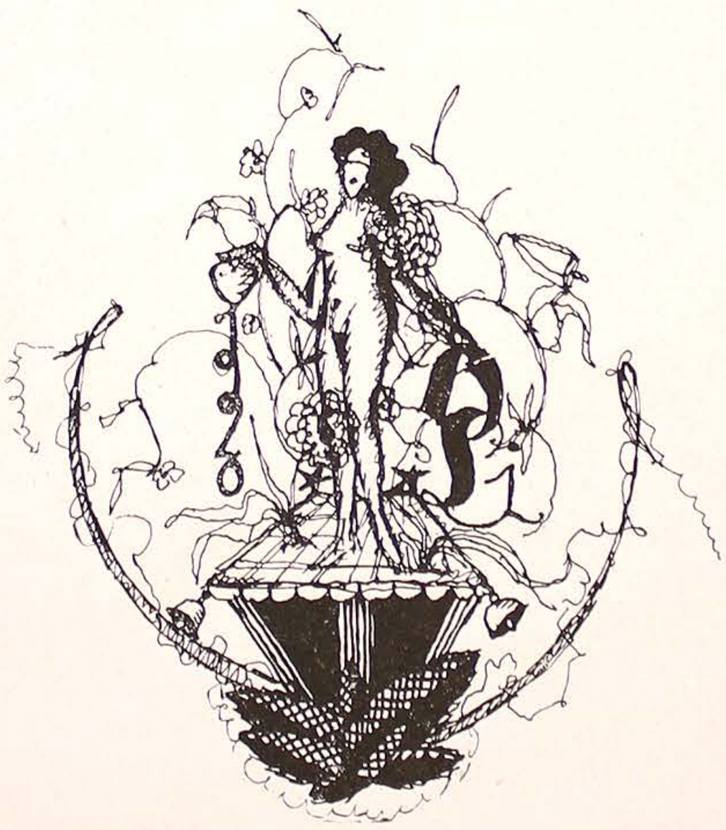


SJ

PH



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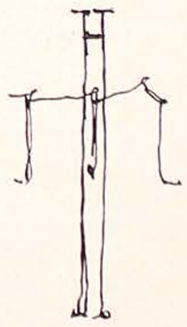

HM

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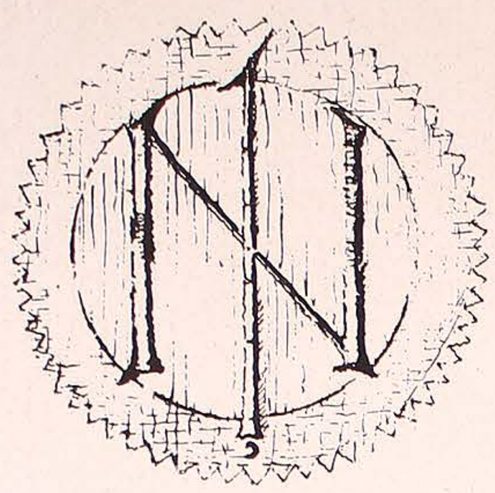

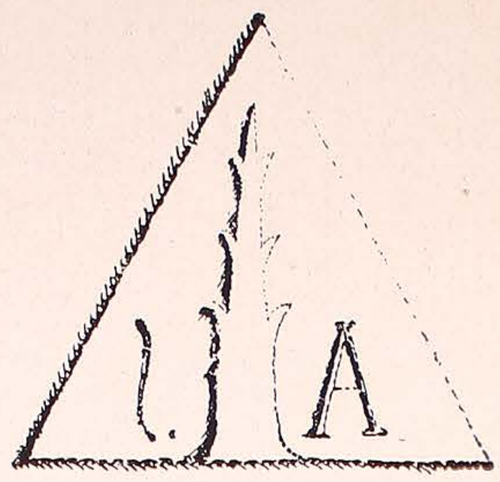

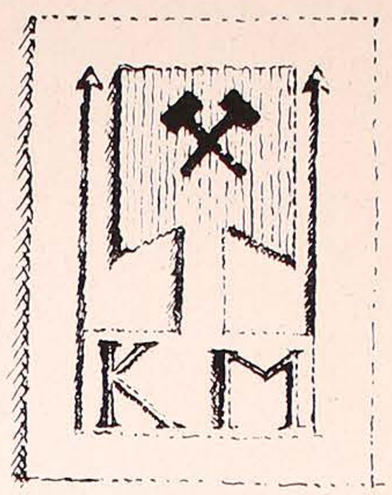

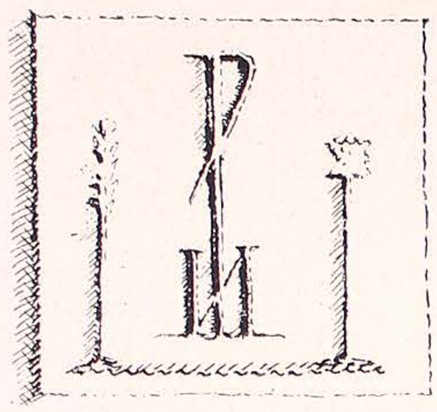

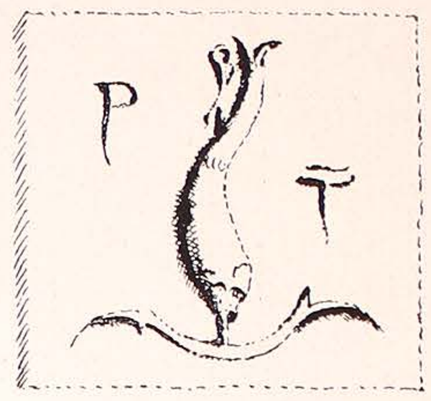

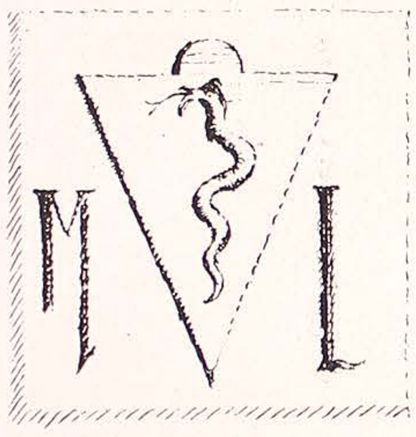

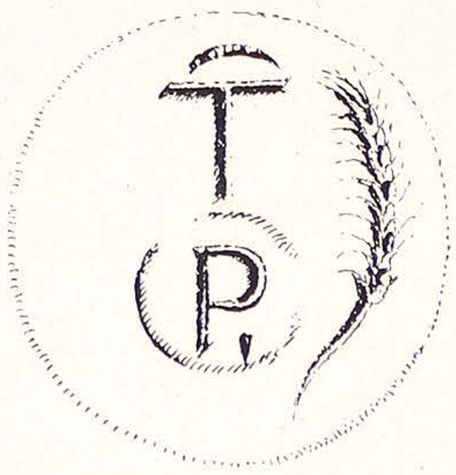

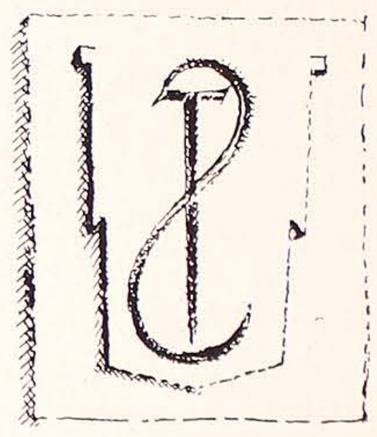

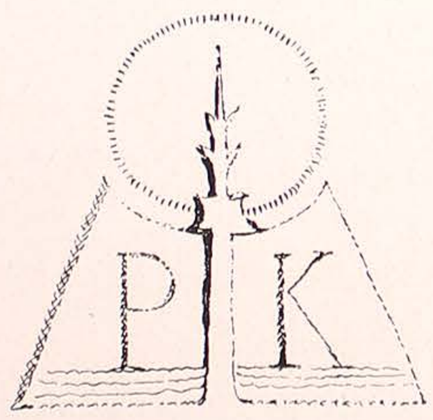

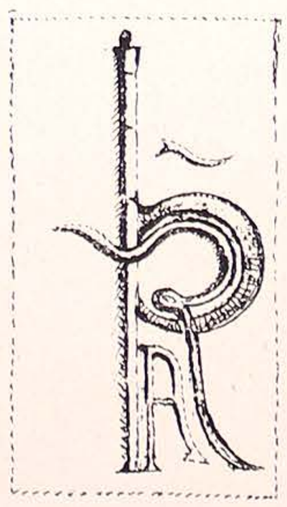

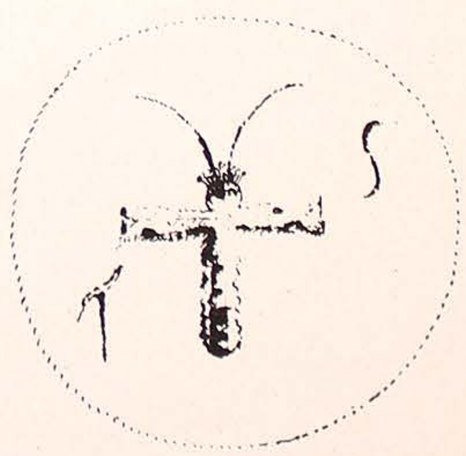

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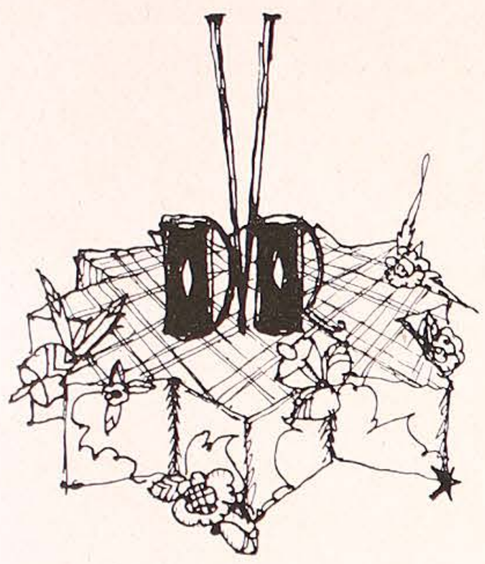
AV

PBH

AK



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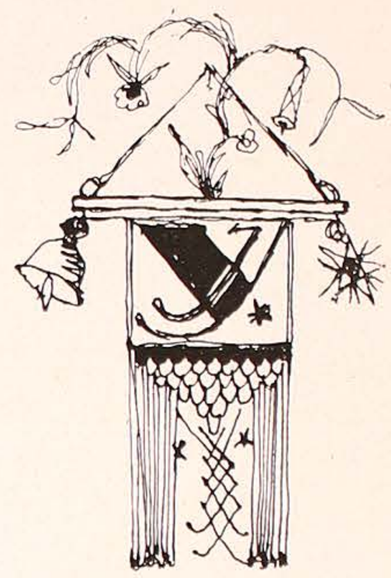
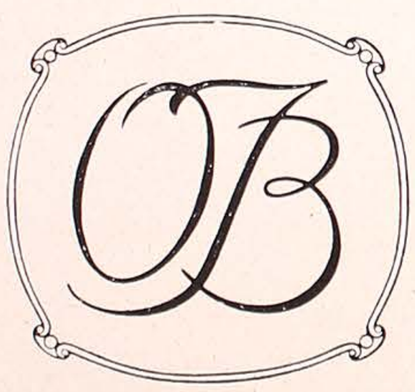
RFS



JY



OBJ

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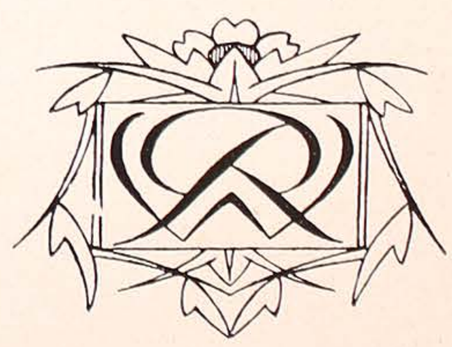


WR

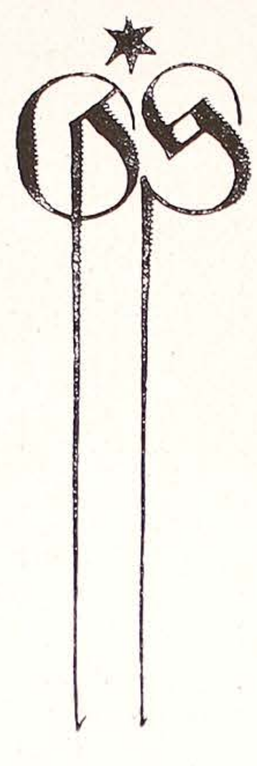
MONOGRAMME AV. AK. VON JOS. FUCHS. PBH. DRV. RFS. JY. KB. VON HANS MELCHING
OBJ. VON REINH. MÜLLER. WR. VON WERNER EDLICH

A Ω

MUSIK

BILDNIS

A



GS

PJ

EI

DS

RvL

EB

EB

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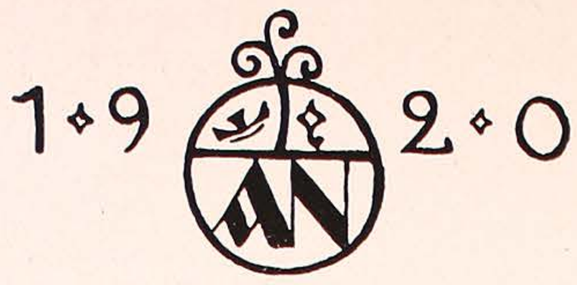
SFR



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SRG

K

W

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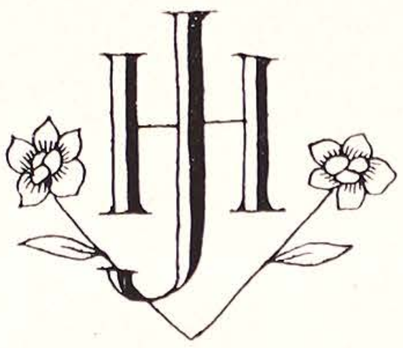
HJ

PSB

GR & Co.

GL

SG

GV

LS

LS

MONOGRAMME SFR. SRG. AKD. CD. PSB. GR & Co. VON PAUL UND MINNA LANG. AN. VON HANS WEBER
W. VON MARIA KRAUSS. K. J. VON J. HILLERBRAND. HJ. VON RICH. KANNENBERG
GL. SG. GV. LS. LS. VON GEORG SCHMIDT

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LRL

TH

TZ

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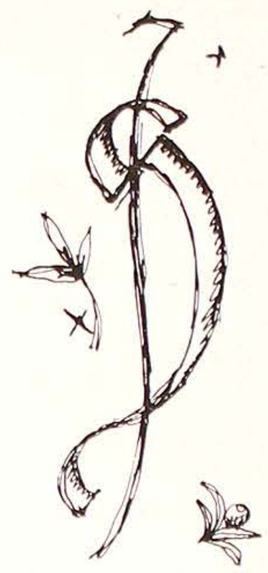

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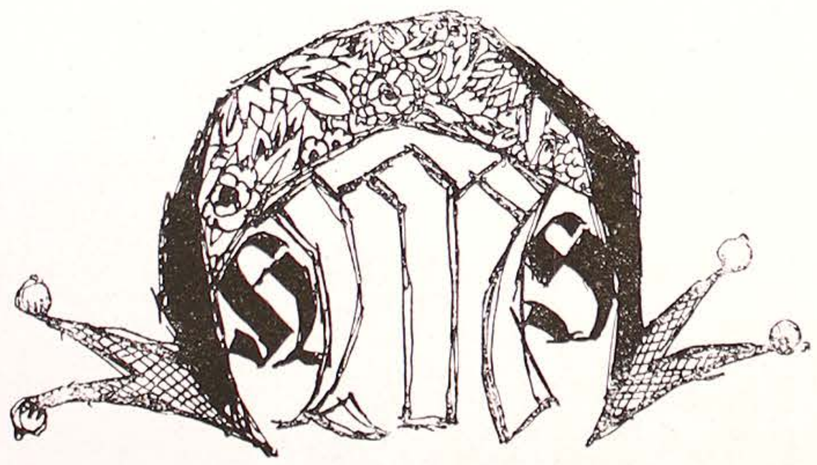

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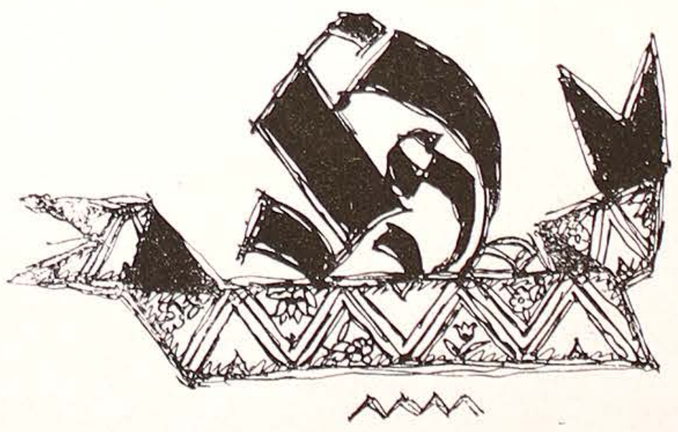

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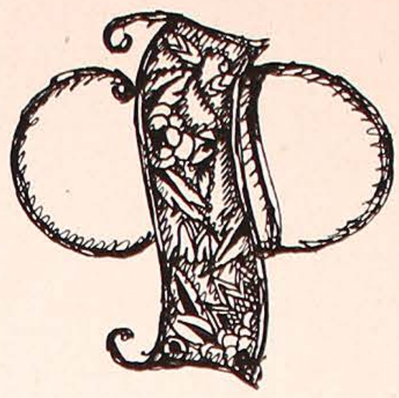
MONOGRAMME VB. TH. VON WERNER EDLICH. LRL. TZ. JS. GBED. HSM. SH. VON HANS MELCHING

EC

DS



CDJ

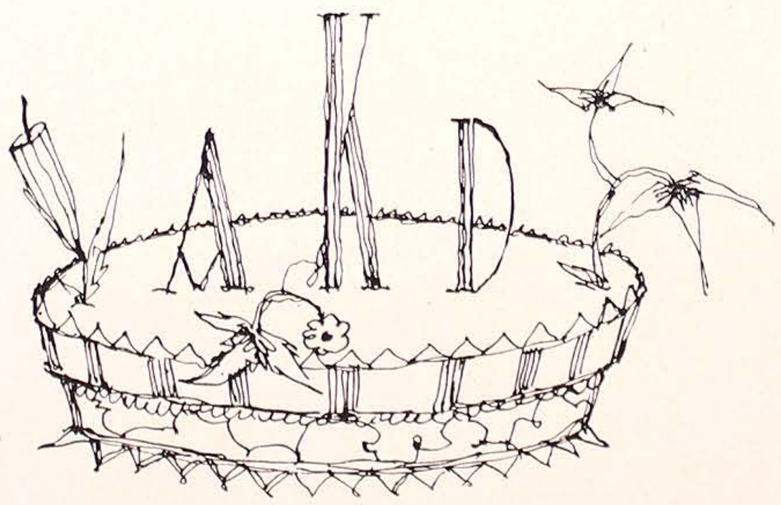
SWG

SLCV

OYS

JCV

JF



AKD

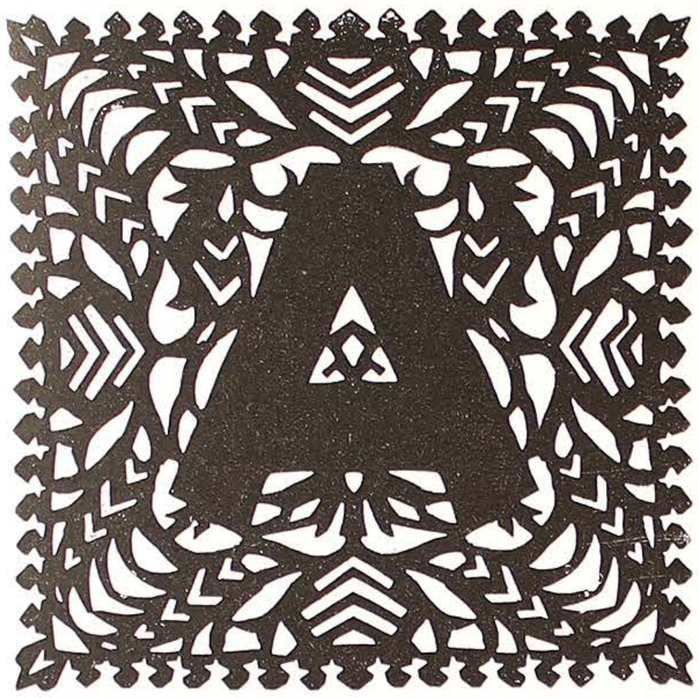
CB

CK

MONOGRAMME EC. DS. CDJ. SLCV. AKD. VON HANS MELCHING. SWG. OYS. JCV. JF. VON JOS. FUCHS
CB. CK. WIENER WERKSTÄTTE.

E

E



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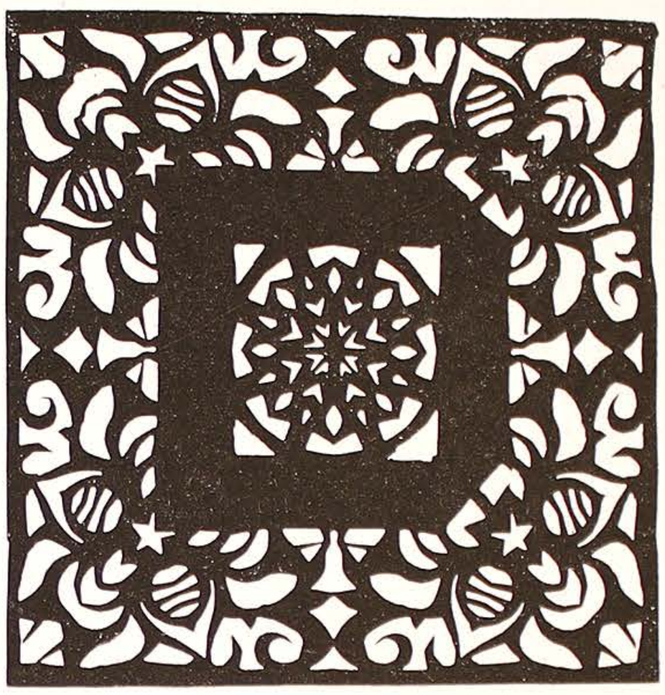


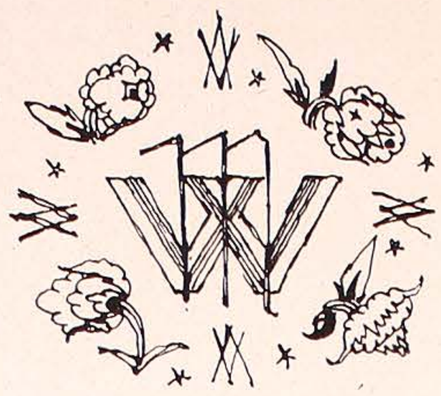
D

E

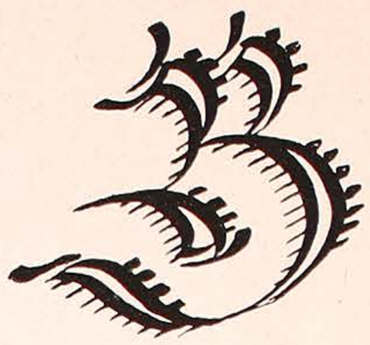
N

ZIERBUCHSTABEN VON HELMUTH HAUPTMANN UND PROFESSOR RICHARD ROTHE

B



M W



B

J

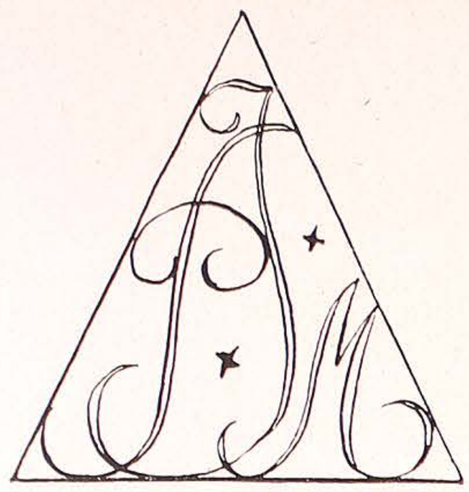
H R B

F

L R

E J

MONOGRAMME B. B. L R. E J. VON HELMUTH HAUPTMANN. M W. H R B. VON HANS MELCHING.
J. F. VON EMIL LAAGE



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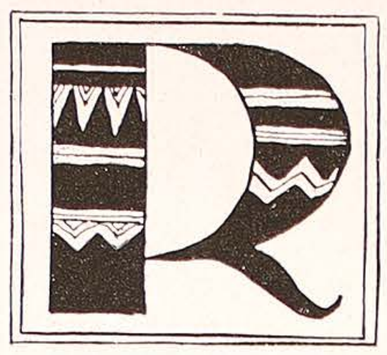

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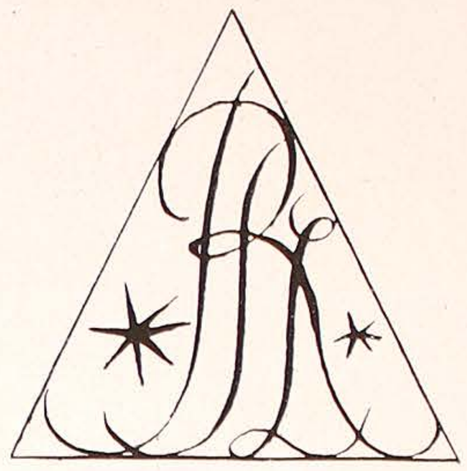

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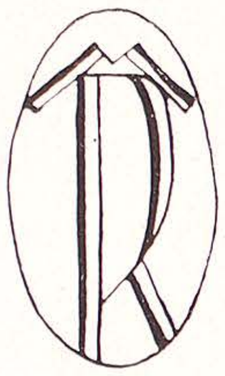
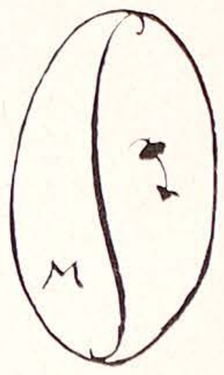


M R

M W F



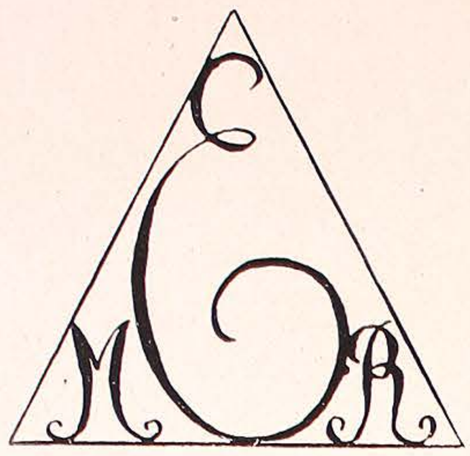
M S

E E R

F F

L J V

MONOGRAMME VON A. KOHL. M W F. E E R. F F. L J V. VON K. KLAUSS.
P J M. S L R. M R. R. M S. VON MARIA KRAUSS



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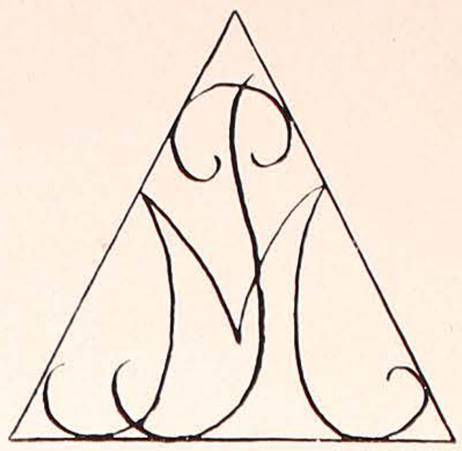
LS



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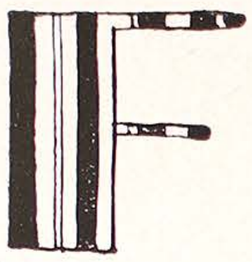

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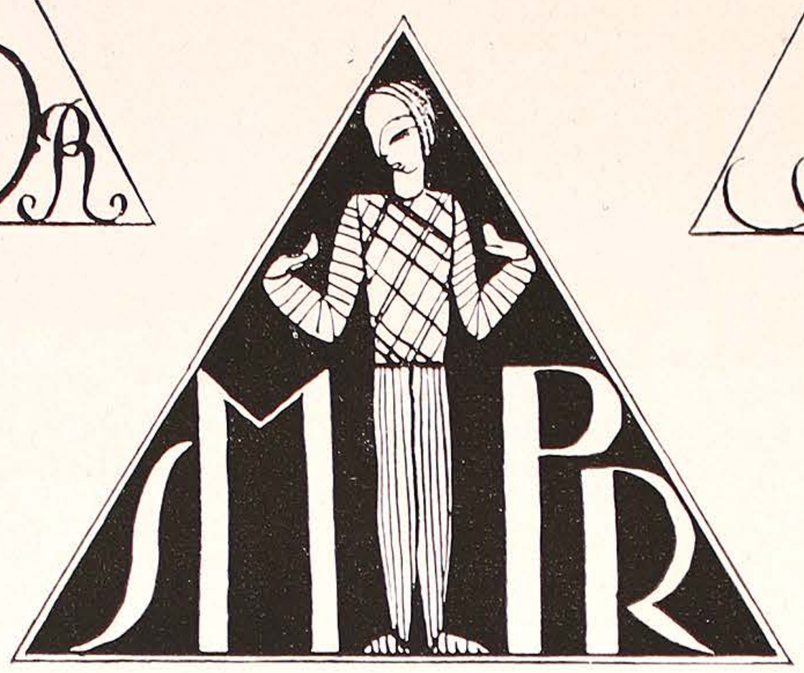
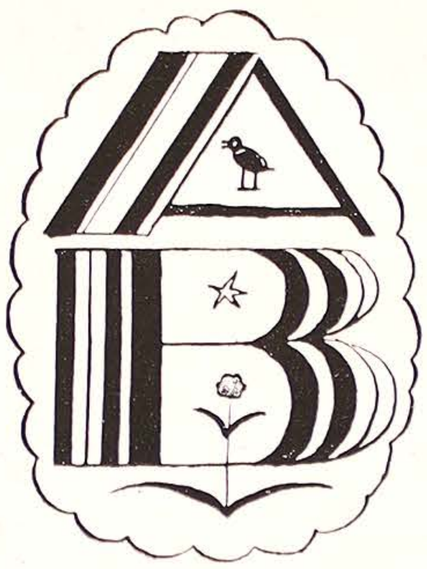


SM PR

F

E



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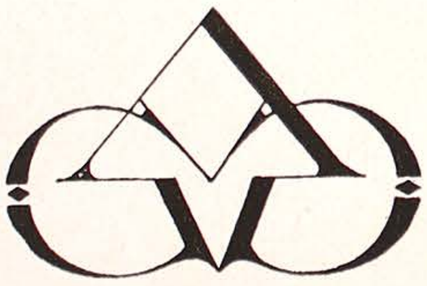


GGA

LG

PPV

MONOGRAMME L S. M R E. P M. F. S M P R. F. A B. L G. VON MARIA KRAUSS. E. S. VON EMIL LAAGE
G G A. P P V. VON K. KLAUSS

P L V

E R B

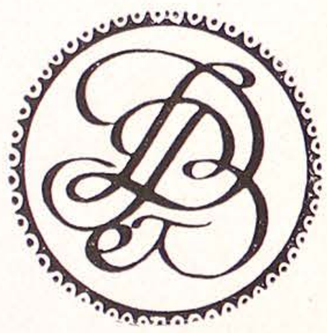
B C A V

M A

C A D J

M G

H V



D B

E B

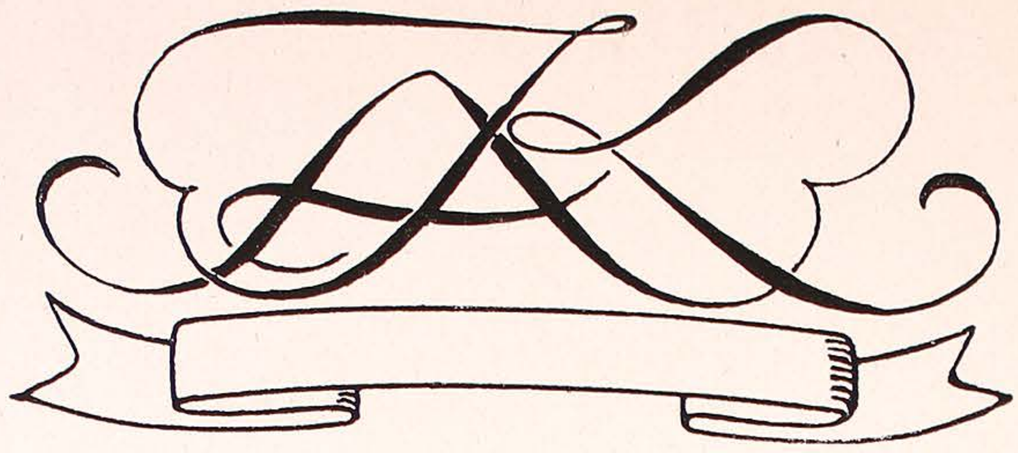
J B K W

K D

R N

M J

MONOGRAMME E B. VON PHIL. LÖHR. P L V. M A. D B. J B K W. VON H. TH. HOYER
B C A V. C A D J. E R B. K D. VON E. MAUTE. M G. R N. VON LAURA KUNO. H V. M J. VON PAUL DIENST

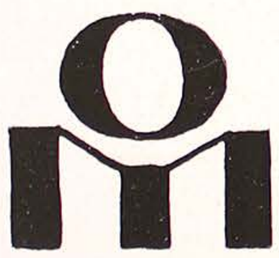


A K

O R

V W M

D



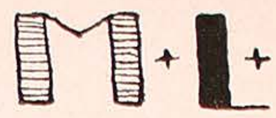
O M

K B U

A A

MONOGRAMME A K. VON BOY-PAYSEN. V W M. VON KÄTHE KOTZEM. O R. D. VON LOUIS HELBRECHT
O M. A A. VON CARMELA PRATI. K B U. VON EMIL LAAGE.

PS



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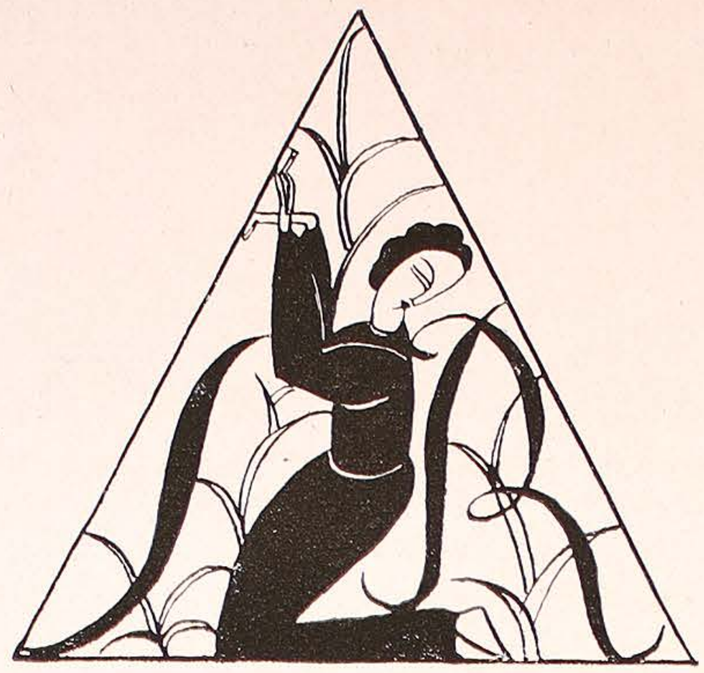

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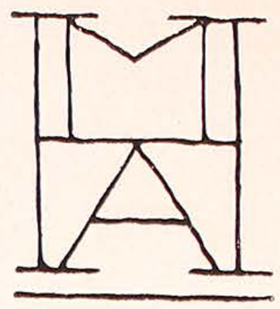


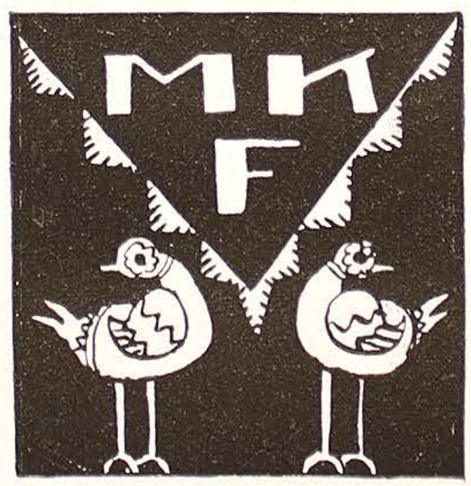
MAH

AVS

RM

PP

RS

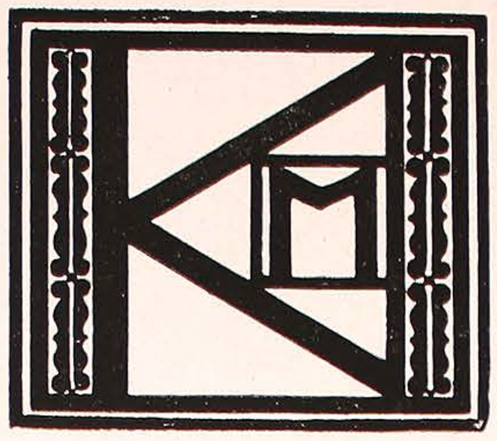


MKF

HK

MONOGRAMME PS. ML. SR. RM. RS. MKF. HK. VON MARIA KRAUSS. JB. VON BOY-PAYSEN
MAH. VON CARMELA PRATI. AVS VON MARGARETE FINGER. PP. VON PAUL SÜSS

E



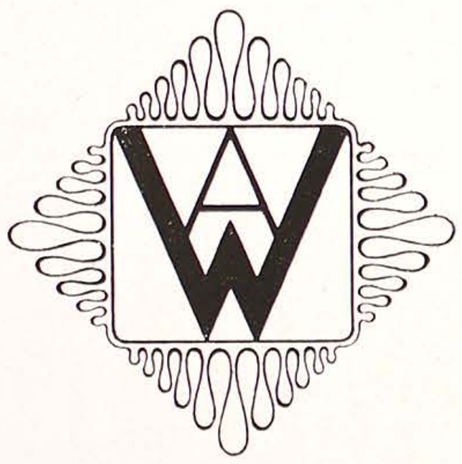
M K

D

E K J

K E

ST F A K W



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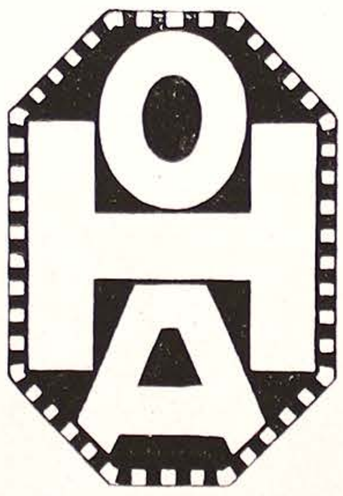
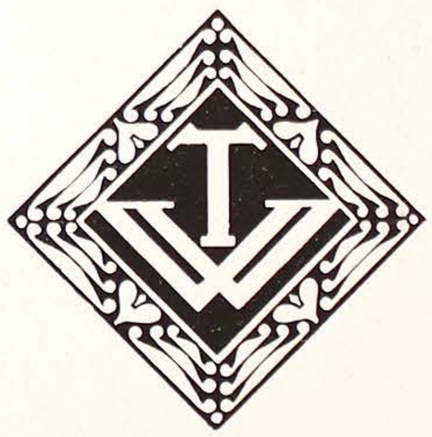
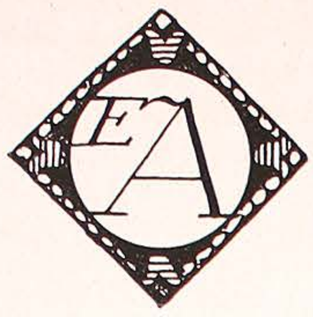


O A H



T W

MONOGRAMME E. D. VON ERICH LAUBE. M K. E K J. ST F A K W. T W. VON MAX KÖRNER U. BERTA PEIPERS
A W. VON M. SCHELLERT. O A H. VON ERICH LAUBE



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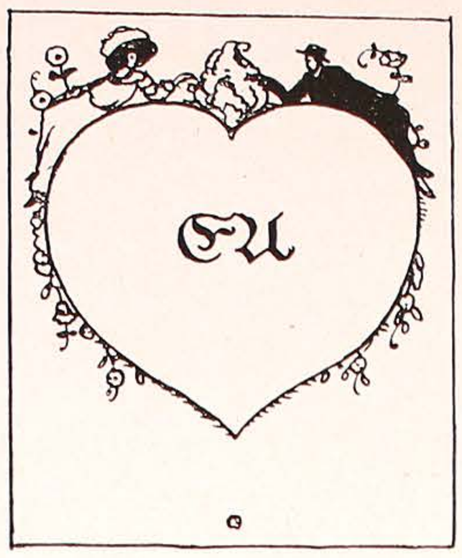
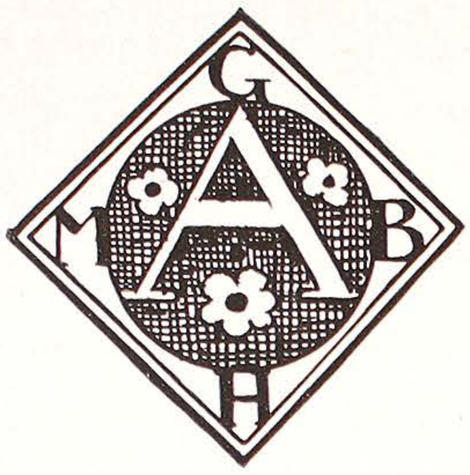


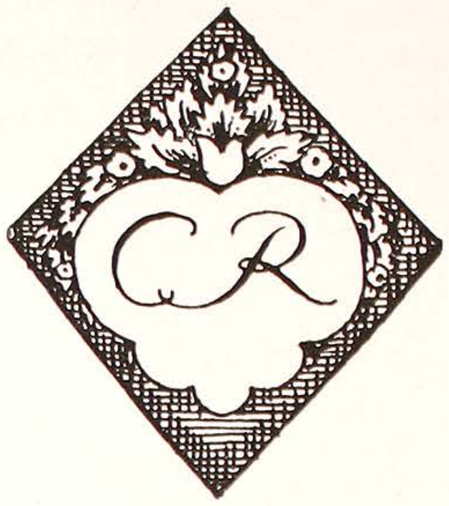
E U

M S

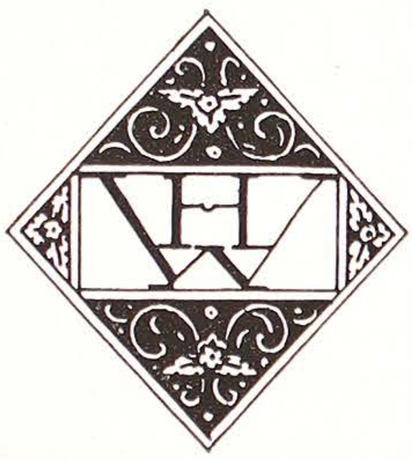


G M B H A

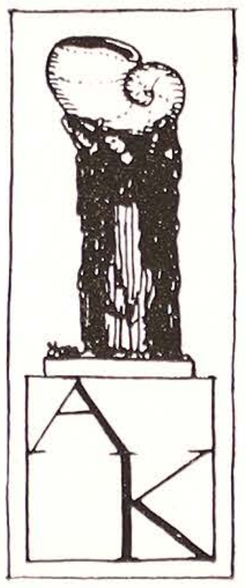
H M



C R



H W



A K

W R S

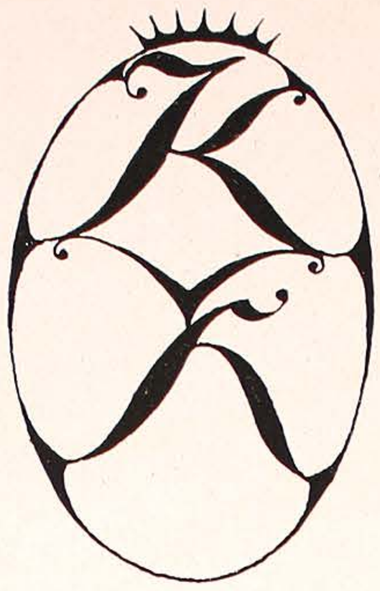
G H

J D

L P

MONOGRAMME E A. E U. M S. G M B H A. H M. C R. H W. A K. W R S. VON ERICH BÜTTNER
G H. L P. VON M. SALZMANN. J D. VON LOTTE KRAUSE-RUDOLPH

A W



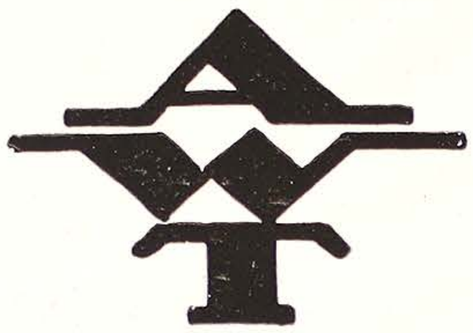
K v. H

Z T V

E R

M K

L B



A W T

K N T

S S

H Z

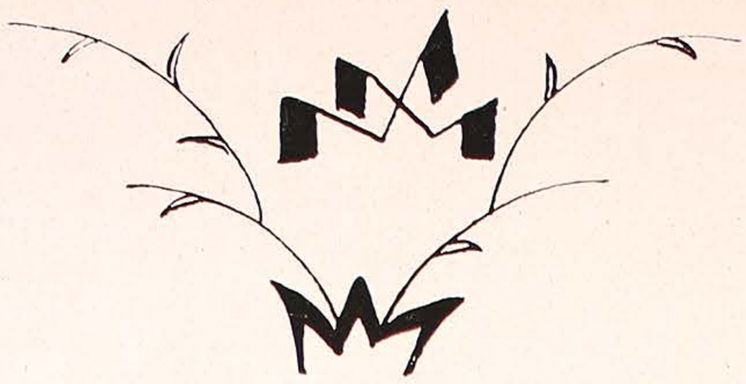
O D

K U W

V E B

MONOGRAMME A W. VON MARG. FINGER. K v. H. VON PAUL SÜSS
Z T V. A W T. H Z. K U W. O D. V E B. VON BERTA SIMLINGER. E R. L B. VON KARL DEPMEYER
K N T. S S. VON ERICH LAUBE

H A

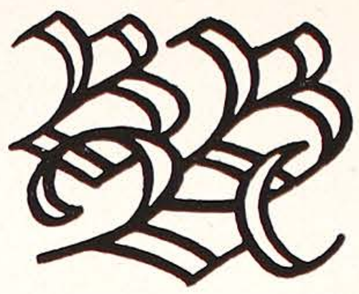


M M

H P

J Z L

B S



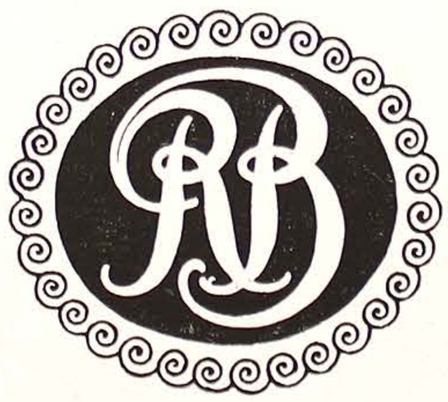
B B A

G M T

B G

P V

A M

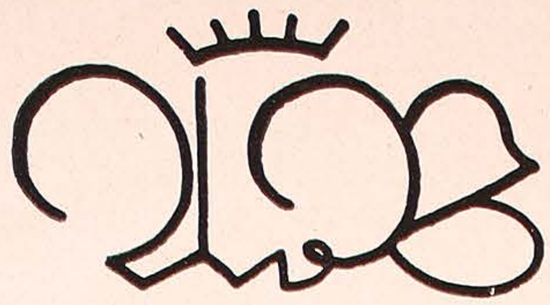


R B

W H

MONOGRAMME H A. VON CARL CRÄMER. H P. VON JULIA STROBEL. J Z L. B B A. VON BERTA SIMLINGER
B S. B G. VON PAUL SÜSS. G M T. VON TH. HOYER P V. VON KÄTHE KOTZEM. A M. VON WERNER EDLICH
R B. VON J. BÜCHNER. W H. VON HEDDA KUNZ

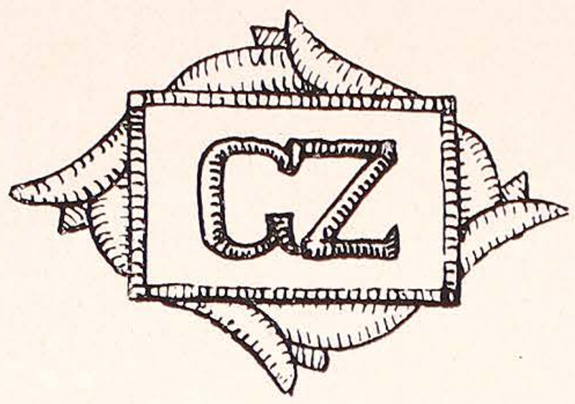
J L



A v. B

W L

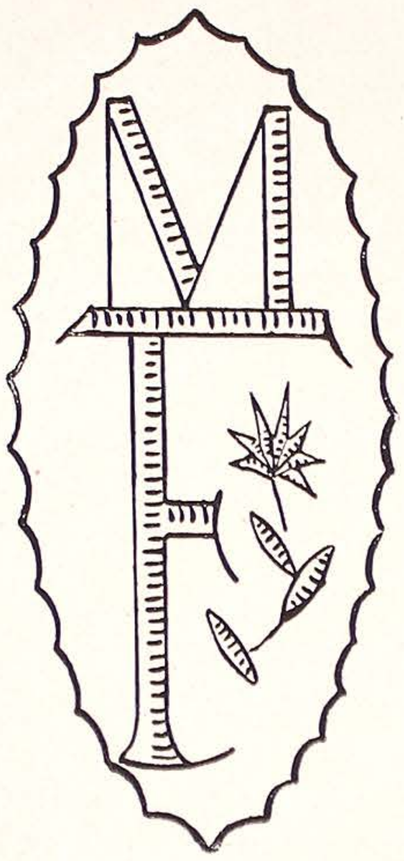
A R



G Z

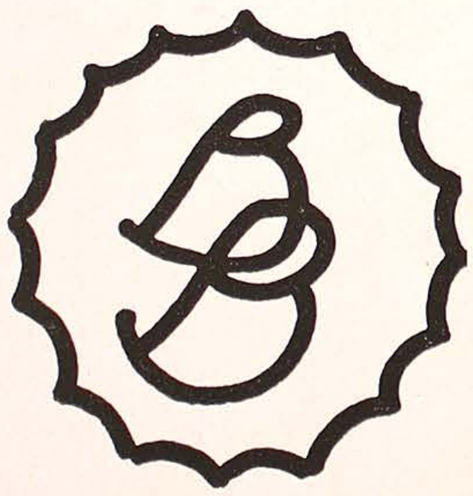
V

G



M F

L B



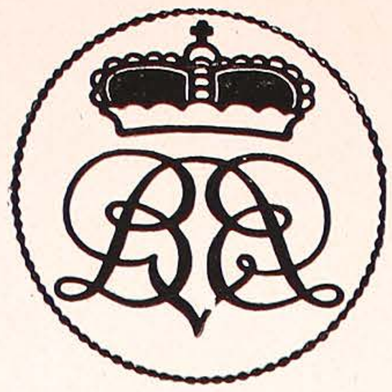
B B

M S

F S

MONOGRAMME J L. W L. VON KUNSTGEW.-SCHULE DRESDEN. A v. B. VON A. KOHL. A R. V. VON ANNA FÖRSTER
G Z. G. VON PIRLING & SAUER. M F. VON MABEL SEVERAIN. L B. VON GEORG BREITWIESER
B B. VON EDUARD HIEKE M S. VON M. SCHELLERT. F S. VON THEO KLEMM

E v. B



L v. B

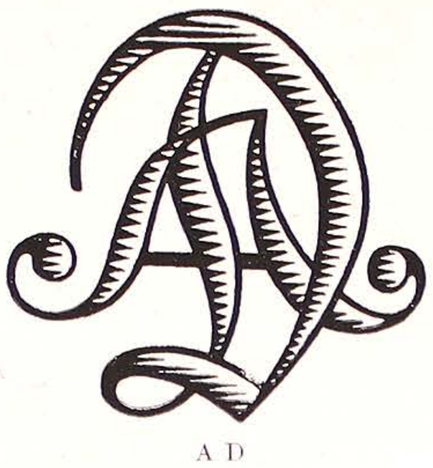
G D

R C

M v. G

E R

F R



A D

F R

E S

A Z

E S

W O M

P M

O Z

MONOGRAMME E v. B. L v. B. G D. VON BERNHARD WENIG. R C. E R. VON P. WOLBRANDT. M v. G. VON A. KOHL
F R. E S. WIENER WERKSTÄTTE. A D. VON ERICH MAX ETZOLD. A Z. VON M. SCHELLERT
W O M. P M. VON MARIA KRAUSS. O Z. VON MAX KÖRNER

U

G & F

L

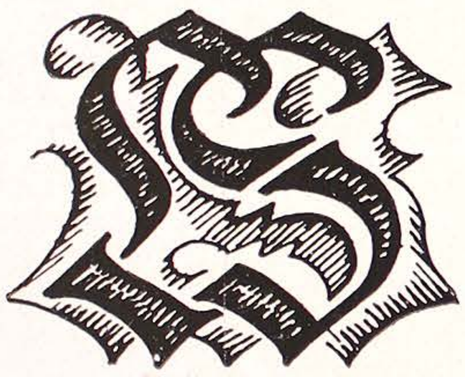
G B

A F

L D

O Z Co.

W B


L S

E Z

M

W M F

F L H

G H

T H

H H H

MONOGRAMME U. L. VON ERNST AUFSEESER. G & F. VON PAUL DIENST. G B. VON G. BREITWIESER
L D. O Z Co. W B. VON W. KNITTEL. A F. VON ANNA FÖRSTER. L S. M. VON EMIL LAAGE
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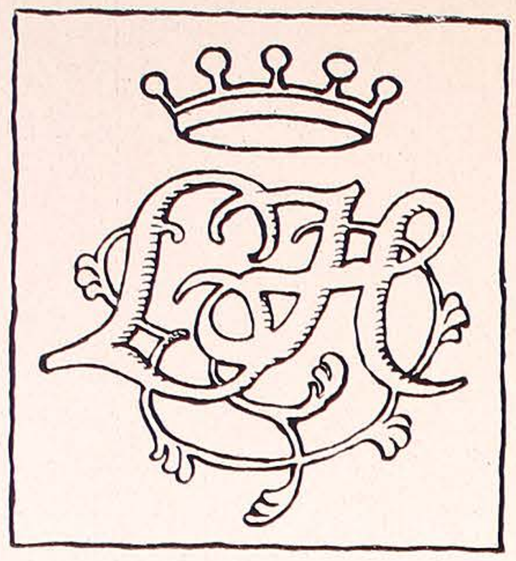

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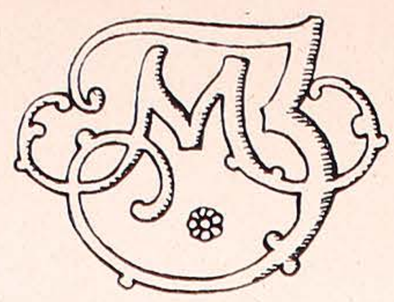

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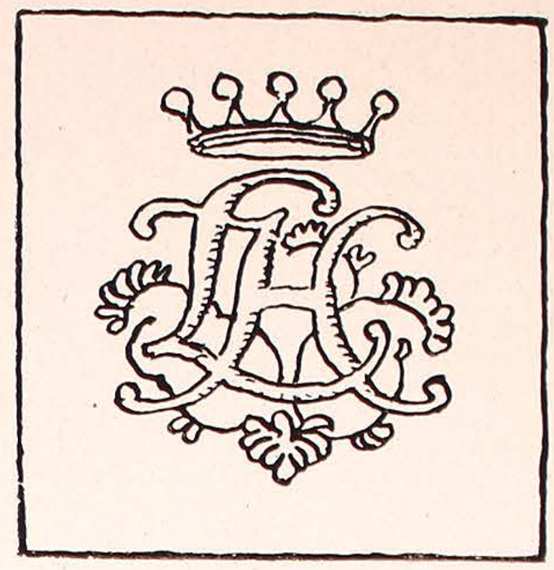

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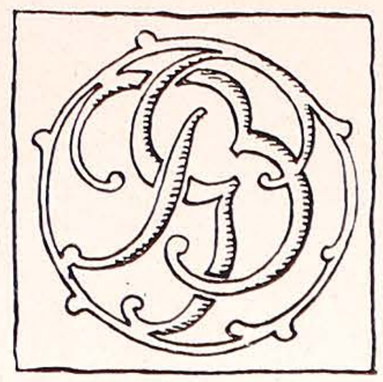

B G

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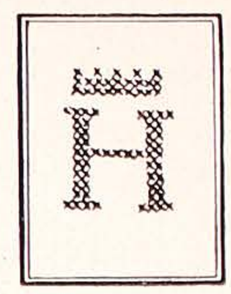

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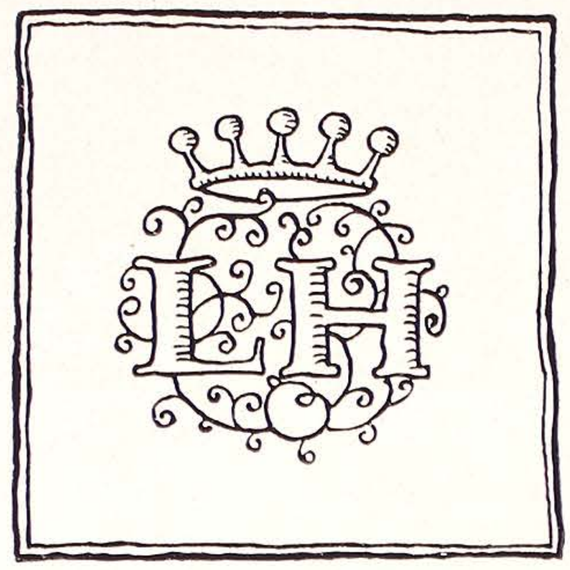

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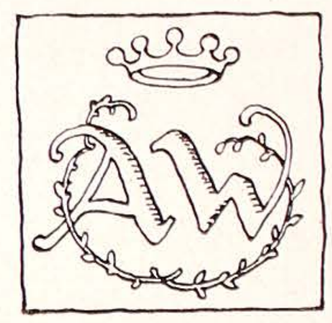

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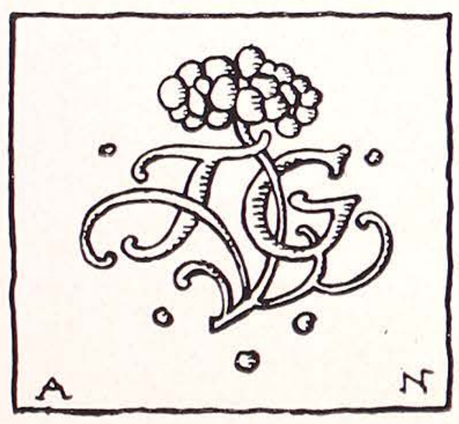

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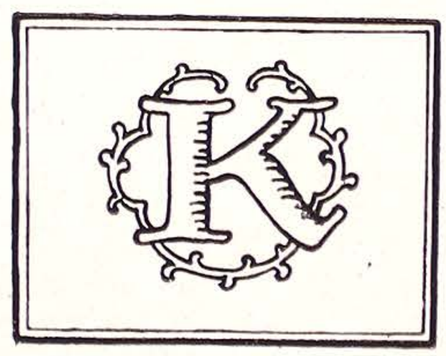

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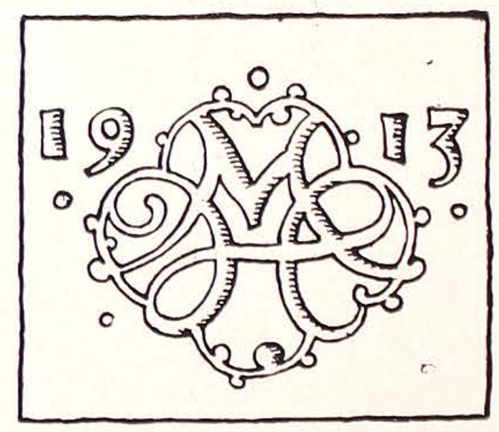

M H

A B

K S

H L

MONOGRAMME VON PROF. ADELBERT NIEMEYER. A B. H L. KUNSTGEW.-SCHULE BUDAPEST

WT

MC

DD

VU

ON

LK

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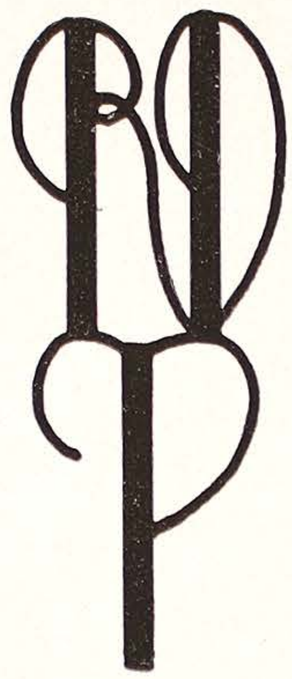
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LD

EB

AB

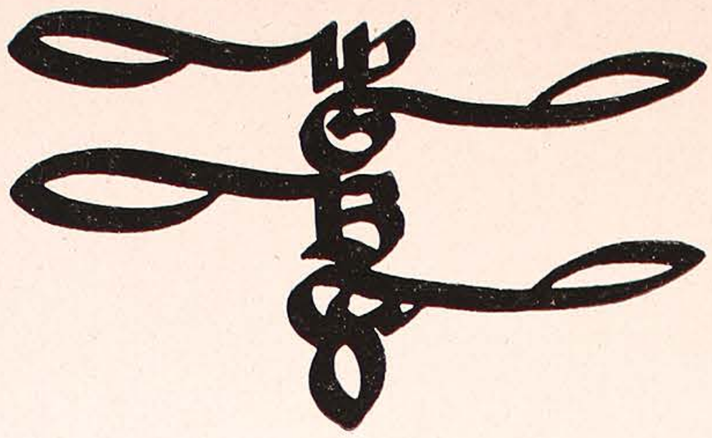
WM

SWS

OMS

MONOGRAMME WT. MC. VU. ON. VON HERTA MICHEL-KOCH. DD. VON W. REIFF
LK. NN. AK. EB. AR. EK. LD. AB. VON A. M. SCHWINDT. MU. VON TONI HOFER. RDP. VON A. KOHL
WM. OMS. VON ELLA MARGOLD. SWS. VON ADOLF HOLUB

K H



W S B F

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H K

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O R

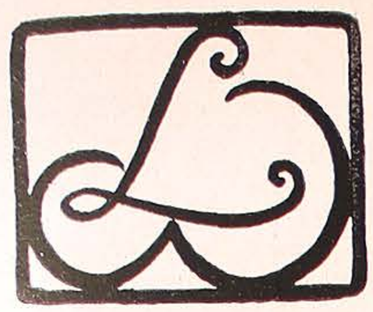
O M

L D

J B

C O R

MONOGRAMME K H. O F. O P. W F. B D. U H. VON PETER WOLBRANDT
W S B F. VON A. KOHL. A G. U R. A R. E B. VON WILLY BELLING
T D. C O R. H K. O R. O M. L D. J B. N O G T. VON KUNSTGEWERBE-SCHULE BUDAPEST



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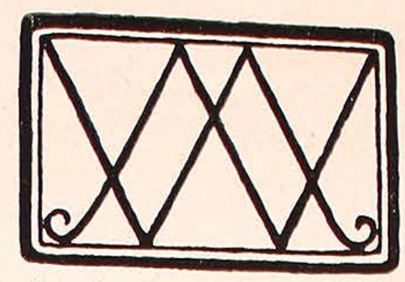
O M



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E W

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A E G

A E G

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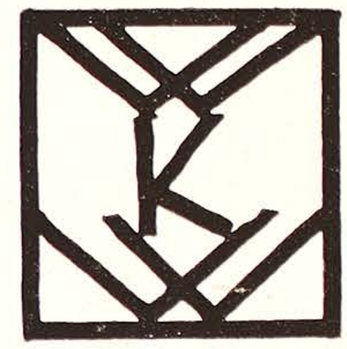
M E



W K W

K W K T

R A

A E G W

MONOGRAMME L W. W M. VON HANS WEBER. O M. VON WERNER EDLICH. G R. D K A. VON KARL SIGRIST
E W. VON PHIL. LÖHR. M F. A E G. VON PROF. PETER BEHRENS
K W K. W K W. K W K T. A E G W. VON JOSEF AUTHERID. M E. R A. VON RUDOLF STOLL

AL

BS

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JF

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LG

AKD

FH

HJ

CHJ

AM

MH

LF

MB

LR

PWB

MONOGRAMME AL. BS. MS. RT. VON MAX ZÖLLNER. WV. VON WALTER MIRITZ
SB. SD. KR. LK. BL. FR. JF. LD. LG. VON ALFRED KUSCHE. JN. VON WERNER EDLICH
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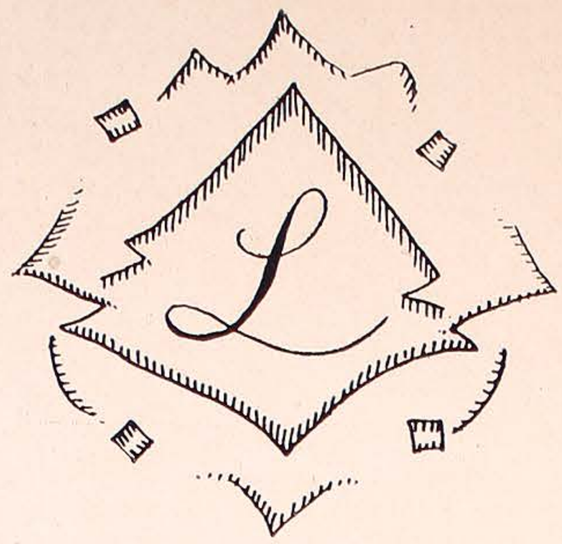

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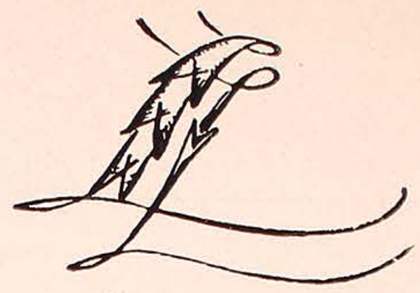

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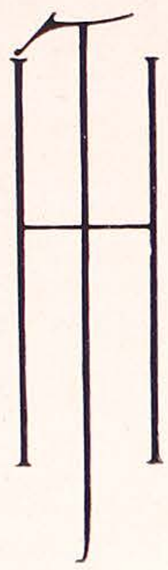

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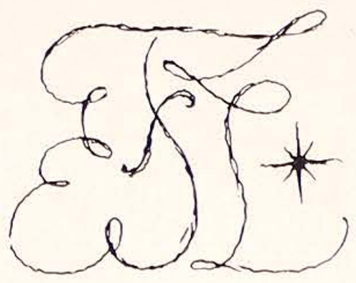

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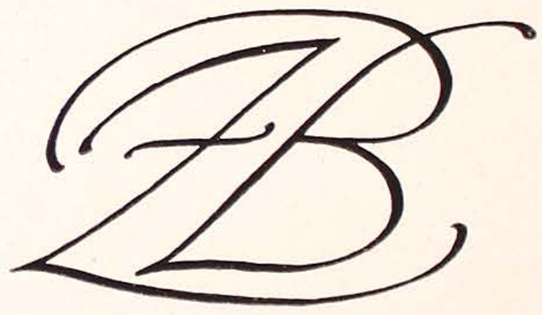

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WM

LD

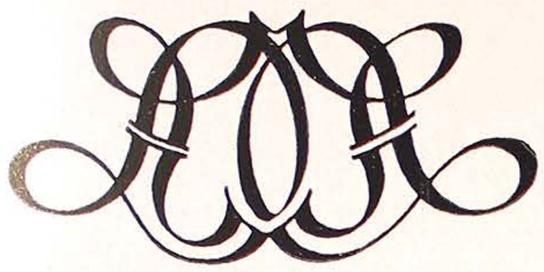
LL

MONOGRAMME S A. L L. VON EUGEN STOLZER. L. VON RICH. KANNENBERG. H J. D K U D. S D T. B K L. Z B.
VON BRUNO EYERMANN. E F L. VON HANS MELCHING. M Q. VON SCHWANHILD HENTSCHEL
N P. D D. L D. L L. VON PETER WOLBRANDT. W M. KUNSTGEWERBESCHULE BUDAPEST

M B

J G F

H O P



L S

S L G

H J R

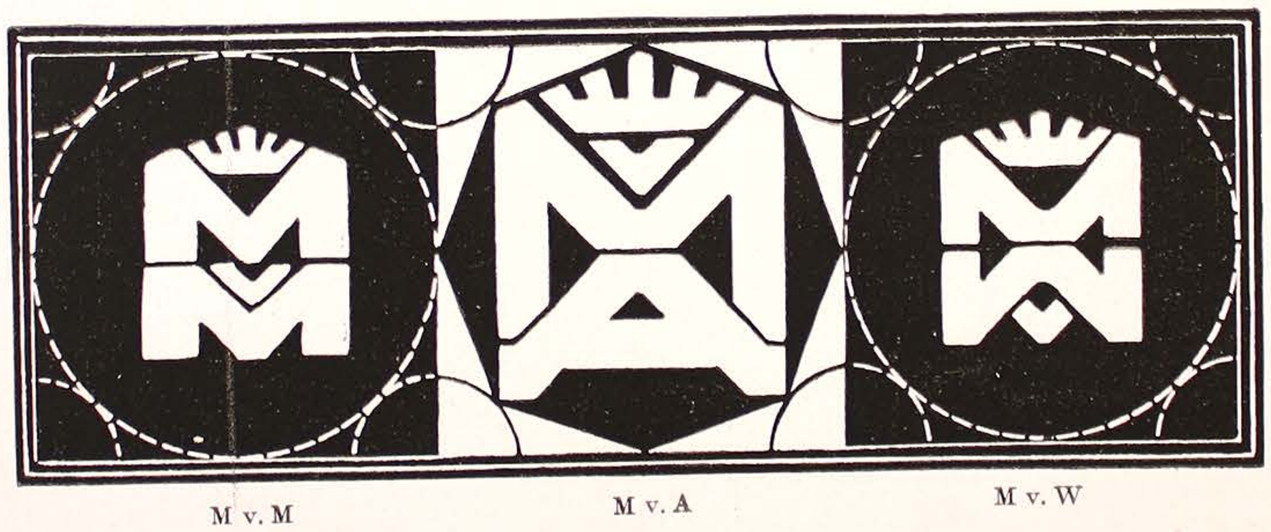
J K

L L

A v. W

N O

L M



M v. M M v. A M v. W

MONOGRAMME M B. VON MARCUS BEHMER. J G F. VON EMIL LAAGE. H O P. VON RICH. KANNENBERG
L S. H J R. VON K. KLAUSS. S L G. VON A. KOHL. J K. L L. KUNSTGEWERBESCHULE BUDAPEST
A v. W. VON BERTA SIMLINGER. N O. L M. VON ADOLF HOLUB. M v. M. M v. A. M v. W. VON EMIL PIRCHAN

J H

M B

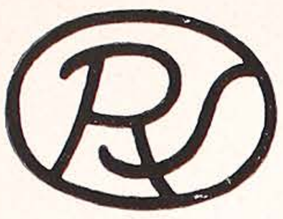
E M B

E R

G K

A T

H D


R S

R v. C

M M

N H K

G V

H R

E G

Nr. 34

P G

W F

E F

J K

L M

G H

C K

C W

L K

C M

C R

MONOGRAMME J H. M B. E M B. E R. G K. VON G. OLBRICHT. A T. R S. H D. G V. VON GUSTAV WEIKERT
R v. C. VON SCHWANHILD HENTSCHEL. N H K. M M. VON GUSTAV LÜDECKE. H R. E G. Nr. 34. P G. W F.
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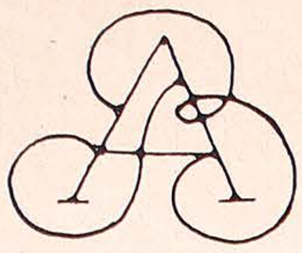
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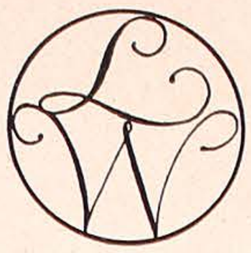
J R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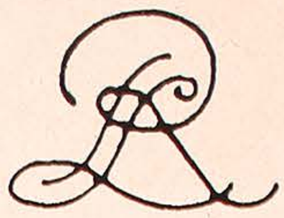
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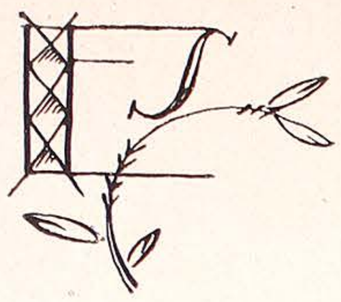
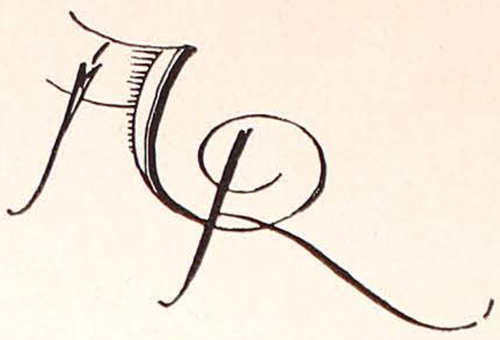

S E

H S B

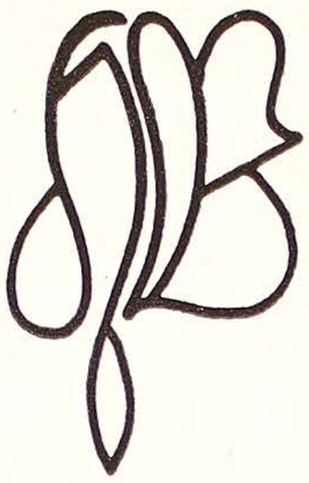

A R

R S

L R

E D

M S


H B

R T

L B

W H

F & S

W H

S Z A

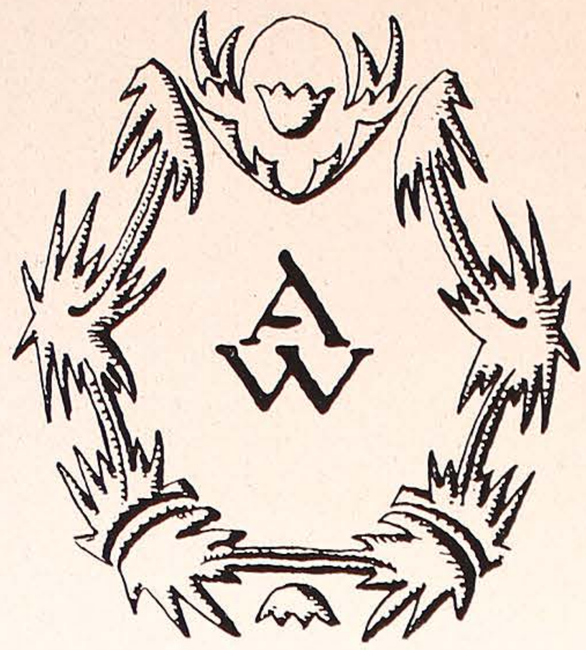
R C

S R

P E

MONOGRAMME A B. J R. L W. L R. VON W. REIFF. H S B. VON A. M. SCHWINDT. S E. A R. VON EUGEN STOLZER
R S. E D. L R. L B. M S. R T. VON MAX ZÖLLNER. H B. VON A. KOHL. H W. W H.
VON PETER WOLBRANDT. F & S. VON JOS. FUCHS. S Z A. R C. S R. E P. KUNSTGEWERBESCHULE BUDAPEST

M W



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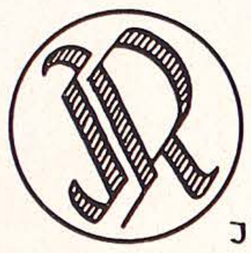

J R

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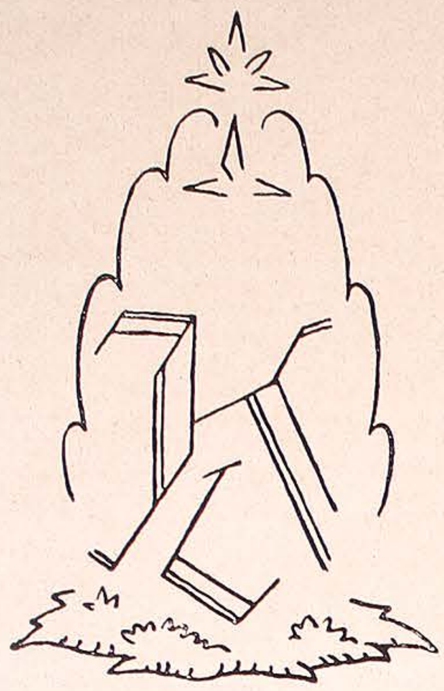
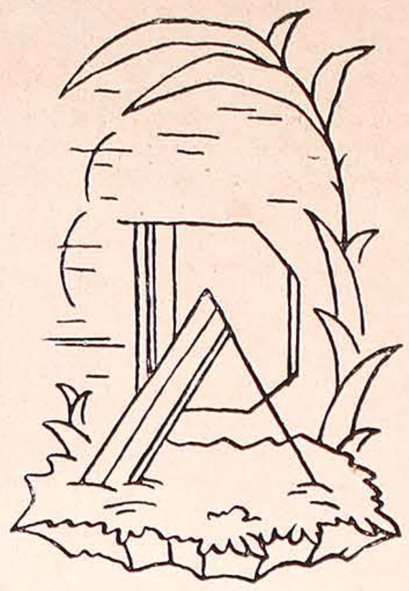
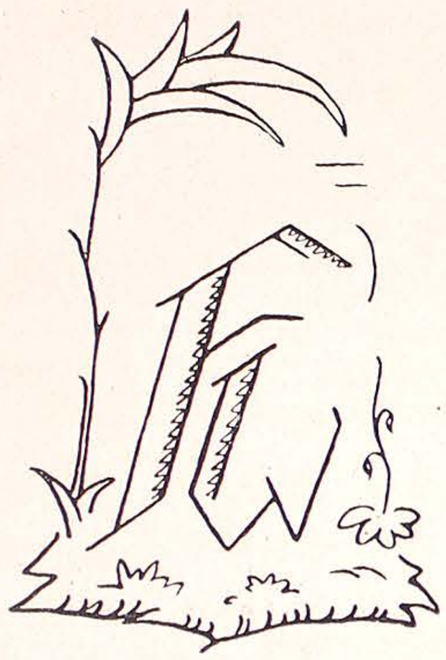
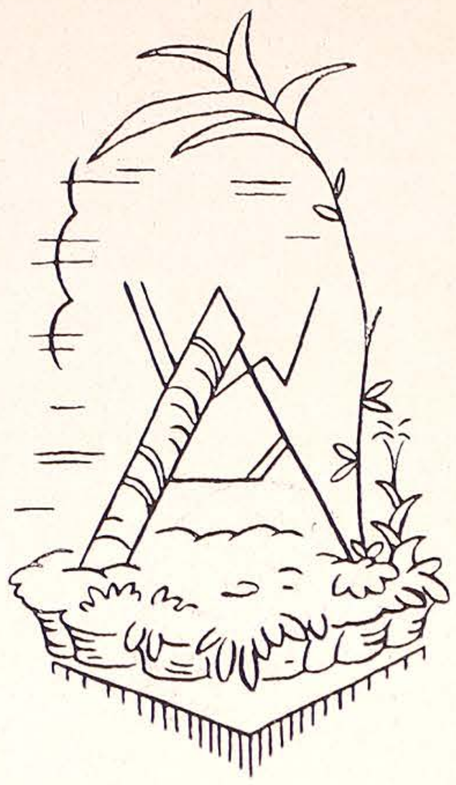
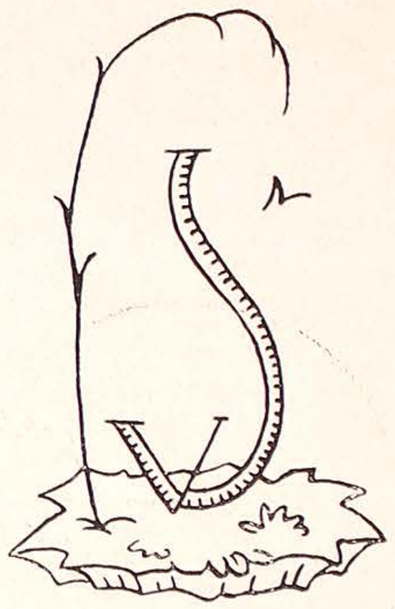
MONOGRAMME M W. W T. I B. VON PROF. F. H. EHMCKE. AW. VON KÄTHE KOTZEM R G. J R. K L. J R. S L. VON ALFRED KUSCHE. Z S Z. VON KUNSTGEW.-SCHULE BUDAPEST. E A. VON PETER WOLBRANDT. L B. VON PROF. PETER BEHRENS. M R. A H. VON TONI HOFER. M N. VON PROF. F. H. EHMCKE

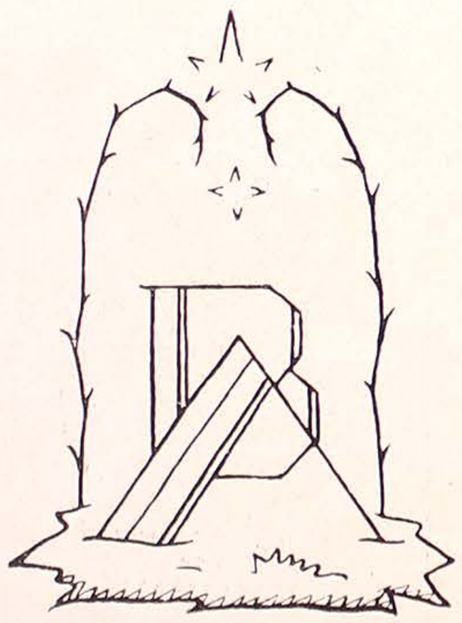


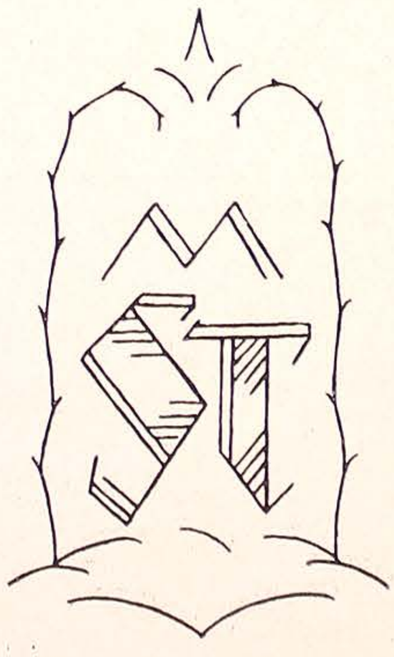


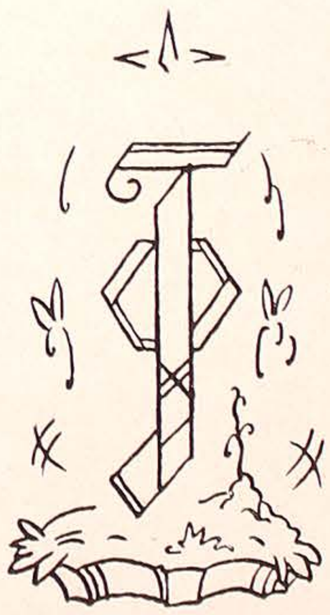












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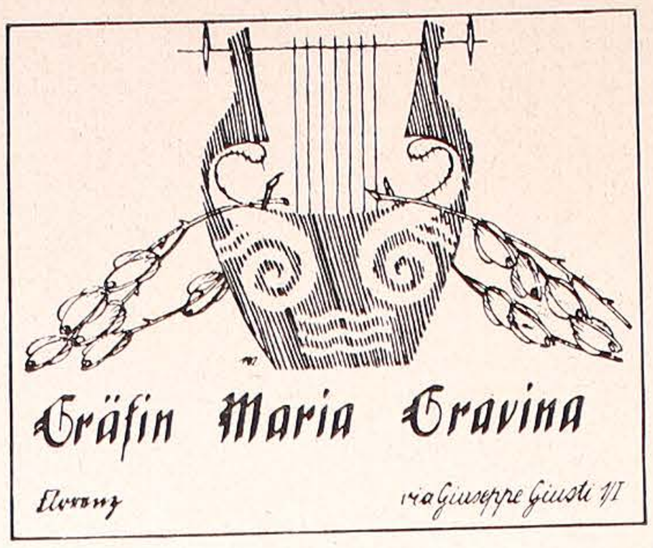

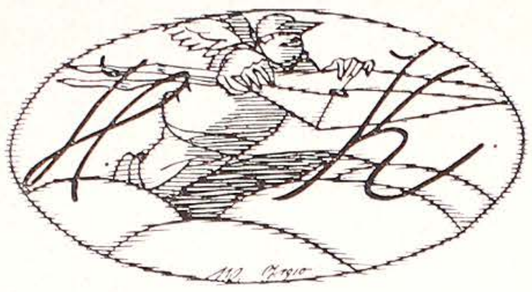

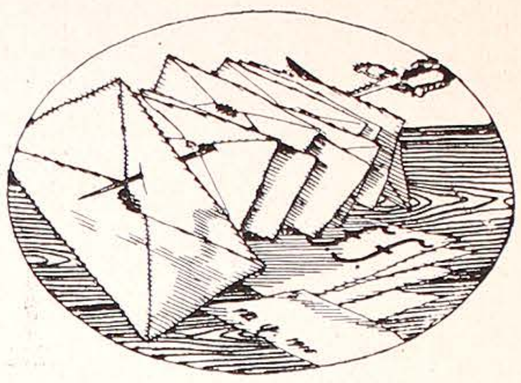

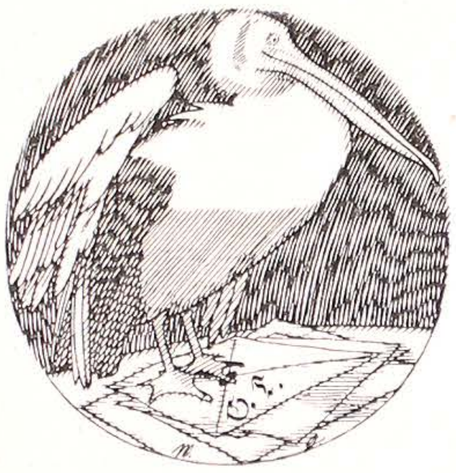

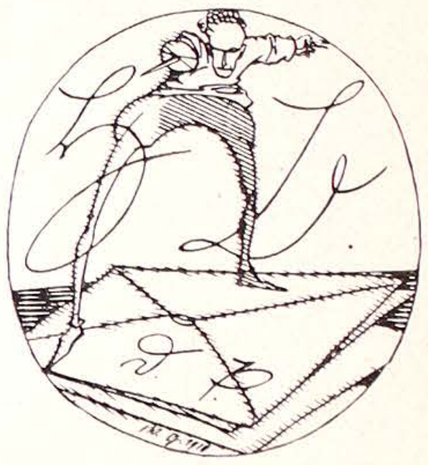

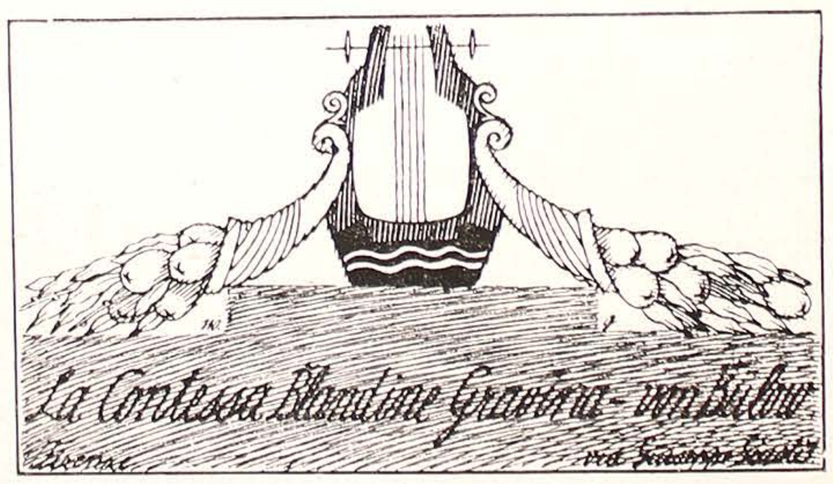

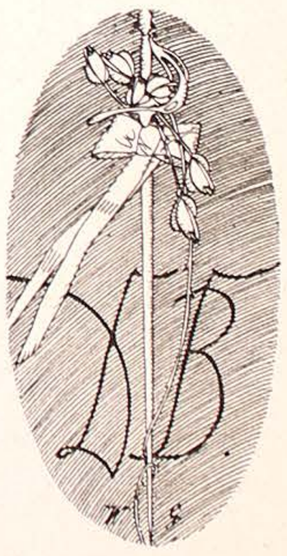

WILLI GEIGER — MÜNCHEN. BRIEF-VIGNETTEN UND BESUCHSKARTEN